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THE ORGANIST

A Bimonthly Journal Devoted to the Pipe Organ and Reed Organ

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EDITED BY
E. L. Ashford
Assisted by E. S. Lorenz

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SEPTEMBER 1901.

INTERLUDES.

The matter of interludes in the church service has been the Waterloo for many a painstaking, if not greatly talented, candidate for position of organist.

One who can play music set before him with some taste and correctness, but, when launching out upon some fantastic theme of his own, with a congregation impatiently standing first upon one foot and then upon the other, suddenly becomes conscious of his auditors, and leaving his theme dangling, like Mohammed's coffin, in mid-air, makes a mad scramble to regain the keynote.

It is the touch that betrays the tyro; even the most gifted improviser knows the sad havoc an unexpected nervousness can produce in the most purely formed prelude or interlude. A lack of knowledge in harmony, too, goes hand in hand with failure in this direction. There must be confusion in the mind with regard to the chord of the dominant seventh that leads back home.

To play a free-hand interlude requires a self-possession born of assured knowledge of actual rules. Yet the fact remains that, gift or no gift, interludes must be gone through with though the heavens fall—or you lose your position.

As a temporary relief, I would suggest music quoting. I know one young woman to whom the solid and splendid advance in her capabilities for filling the position of church organist this lack of strength in interludes was a constant source of mortification and despair. She involved the most hackneyed modulations in a spasmodic and breathless sort of way, a terror to choir and congregation. So she thought the matter out carefully, and chancing upon a neat little handbook of short interludes in every known key with modulations, she procured it upon the spot, and without undue ceremony placed it behind the hymnal opened at the proper interlude. With a good will power and fair memory it was not many weeks before her fingers fell mechanically upon the different keys without the assistance of the eye, and by almost indefinable degrees so altered them by adding, subtracting, and multiplying, that the quotation was lost in an entire original, formed, too, on the best lines, which to the congregation, at least, was "a thing of beauty," and to herself "a joy forever."

Another organist whom I knew made a practice of memorizing any quaint figure which struck his musical fancy—any pathetic phrase or sweet cadence. With great skill and expression he wove these unconsciously into his provisations. Of course, his taste was unerring and the quotation not obtrusive. This would be practicable even with less gifted musicians, with the bestowal of care and thought.

My advise to young organists with regard to improvising without a natural gift is that of the immortal Punch to young couples about to enter matrimony—"Don't." Improvisators are born and also made over, to a great extent, upon the lines of science. Still, matters can be much improved if at the expense of undesirable originality one is artistically reminiscent. As Sir Roger de Coverly selected his chaplain with all due regard to his powers of elocution, and then presented the best of the world's sermons for him to deliver, congratulating himself upon an acquisition no known church could boast,—viz., *matter and manner*,—so the mere mechanical player, provided his technic approaches perfection, can do much towards obviating any natural defect for improvising by quoting the brightest and best thoughts the world has produced, rather than by falling all over the keyboard in a dismal attempt at improvisation which ends in a fiasco, to the terror of organist, choir and people.—*Florence M. King, in Etude.*

ANNOUNCING THE HYMN.

There are a great many different methods of "announcing" or "giving out" a hymn-tune. The tastes of different pastors, congregations, and organists are very diversified on this point, due largely to the long-established custom in their particular church, and it is not difficult to find opponents to any particular method.

I venture to mention a number of methods which have proved satisfactory in many churches, knowing, at the same time, that I can easily find individual organists or pastors who do not approve of them.

The *tempo* should be exactly the same in announcing the hymn-tune as in playing it for the congregation. The old-fashioned idea of announcing it one-third faster than it is to be sung is obsolete. After the *tempo*, the first point to be settled in the mind of the organist is whether to announce the tune *forte*, *mezzaforte* or *piano*. If the hymn is of a vigorous character, such as "Coronation Hymn"; "Awake my Soul, Stretch Every Nerve," sung to "Christmas"; In the Cross of Christ I Glory" (Rathburn); "Joy to the World" (Antioch); or "The Morning Light is Breaking" (Webb), the organist can consistently select a *forte* combination. Such tunes are effectively announced on the same combination which is to be used for the congregation, or all the 8- and 4-foot stops (with or without oboe) in the swell, with the swell open, will impress the congregation with the character of the hymn.

Per contra, if the hymn is of a quiet character, as "Abide with Me" (Eventide), "Rock of Ages" (Toplady), or "Lead Kindly Light" (Lux Benigna), it would not be inappropriate to use some soft combination in the swell. Between these extremes are many hymn-tunes of a less decided character which only personal taste can decide how to announce.

Here are fifteen soft combinations which will be found in the average swell-organ of eight or ten stops:

1. Stopped diapason (alone).
2. Salicional, or viola (alone).
3. Oboe (alone).
4. Stopped diapason and salicional.
5. Stopped diapason and flute (4-foot)
6. Stopped diapason and violina (or fugara).
7. Stopped diapason and oboe.
8. Stopped diapason and bourdon (playing *8va*).
9. Salic and flute.
10. Oboe and flute.
11. Open diapason (or violin diapason) and stopped diapason.

12. Open diapason and flute.

13. Open diapason, stopped diapason, and flute.

14. Bourdon, salicional and violina.

15. Bourdon, stopped diapason, and flute (4 foot).

These combinations can be used with or without pedal (preferably without) for announcing hymns.

Such tunes as "Eventide" and "Gethsemane" sound well when announced on Nos. 4, 9, 10 or 12. For "Seymour," "Bethany," and "Hamburg" use Nos. 1, 2, 5, 7, 8, 11 or 13.

The oboe alone (No. 3) can be used (if it is voiced smoothly) for such tunes as "Seymour" and "Hamburg,"

No. 14 is effective for hymn-tunes which do not run too low, as "Manoah," "Sicilian Hymn," and "Serenity." Hopkins's tune, "Benediction" ("Saviour Again to Thy Dear Name"), is effectively given out on either Nos. 14 or 15. The same ideas can be carried out with choir-organ combinations: viz., melodia and flute, melodia and fugara, geigenprincipal and fugara. Also in the great organ: doppel flute (or olarabella) and flute har., doppel flute and viola da gamba, viola de gamba and flute har.

Again, such tunes as "Nicea," "Aurelia," and "Ewing," which are rich in harmony (especially in the close position), are very effectively given out on all the 16- and 8-foot diapasons and flutes in the organ coupled together. On a small two-manual organ this combination would be: open diapason (16 and 8 foot) and melodia in great organ coupled to bourdon, open diapason, and stopped diapason in swell.

Thus far I have referred only to announcing tunes with all four parts on one manual, with or without pedal, but many tunes can be announced as a solo with an accompaniment on another manual. The open diapason and melodia (or doppel flute) with or without the flute har., in the great is a good solo combination for such tunes as "Webb," "Hamburg," "Italian Hymn," and "Harsley," the accompanying voices being played on an *mf* combination in the swell or choir with pedal.

Oboe, stopped diapason, and flute in the swell, with accompaniment on choir or great, melodia is suitable "Horton" or "Lux Benigna."

"State Street," "Duke Street," "Laban," and "Federal Street" sound well as solos with clarinet and flute (4 foot), accompanied on the swell, stopped diapason, and flute (4 foot).

Of the swell combinations mentioned above, Nos. 3, 7, 10, and 13 are good solo combinations for hymn-tunes, the accompaniment being played on the dulcians or a soft melodia.

"Bethany" can be announced in any one of the above methods, and is also effective as a tenor solo (octave) lower than written) on the great, using open diapason and flute (4 foot), with or without the trumpet. The accompaniment should be played *forte* on the swell (R. H.), using also the pedal.

Such tunes as "Lenox," "Coronation," and "Rathburn" are less suitable for solo treatment. "Durham," "Leighton," "Hummel" and "Miles Lane" can be played as solos, but they lose in effect by such treatment.

A lack of space prevents my dwelling on the many striking and effective combinations which can often be used for special tunes, and I am not unmindful of the fact that some people consider it "sensational" if the announcement of the tune is pleasing enough to induce the congregation to listen to it. I cannot agree with those who consider that the dignity of a hymn and tune is lost if the latter is "announced" in an attractive manner. I have seen a large congregation which completely filled the church listening with absolute silence to the announcement of some favorite tune which the organist had presented in an attractive manner, after which they all joined heartily in the singing of the hymn, and, in contrast, another large congregation half-heartedly singing some hymn which had been presented to them on some dull, droning combination. It has always seemed to me that, if a hymn-tune is full of beauty, the tone of no combination of stops is to beautiful for it.

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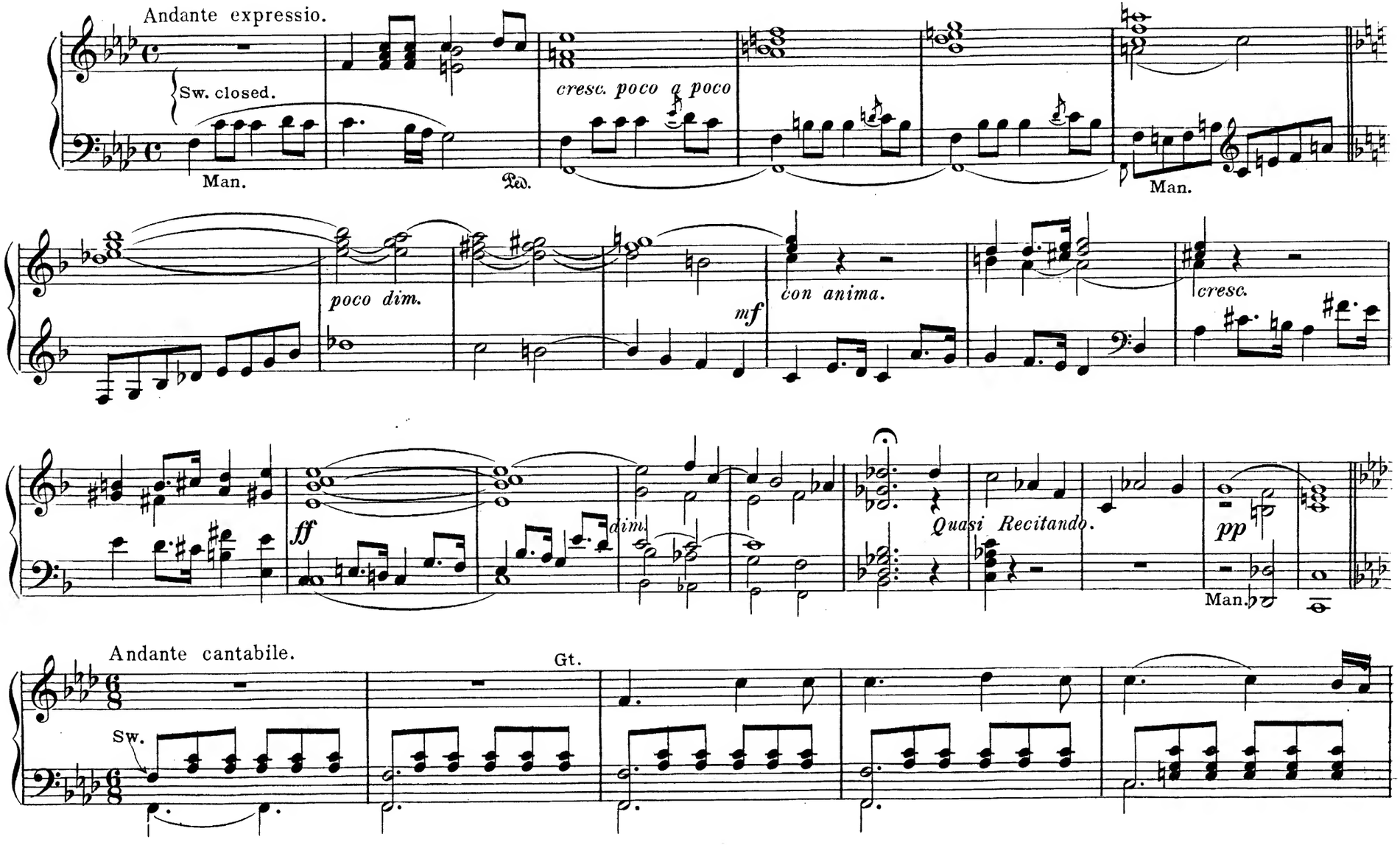
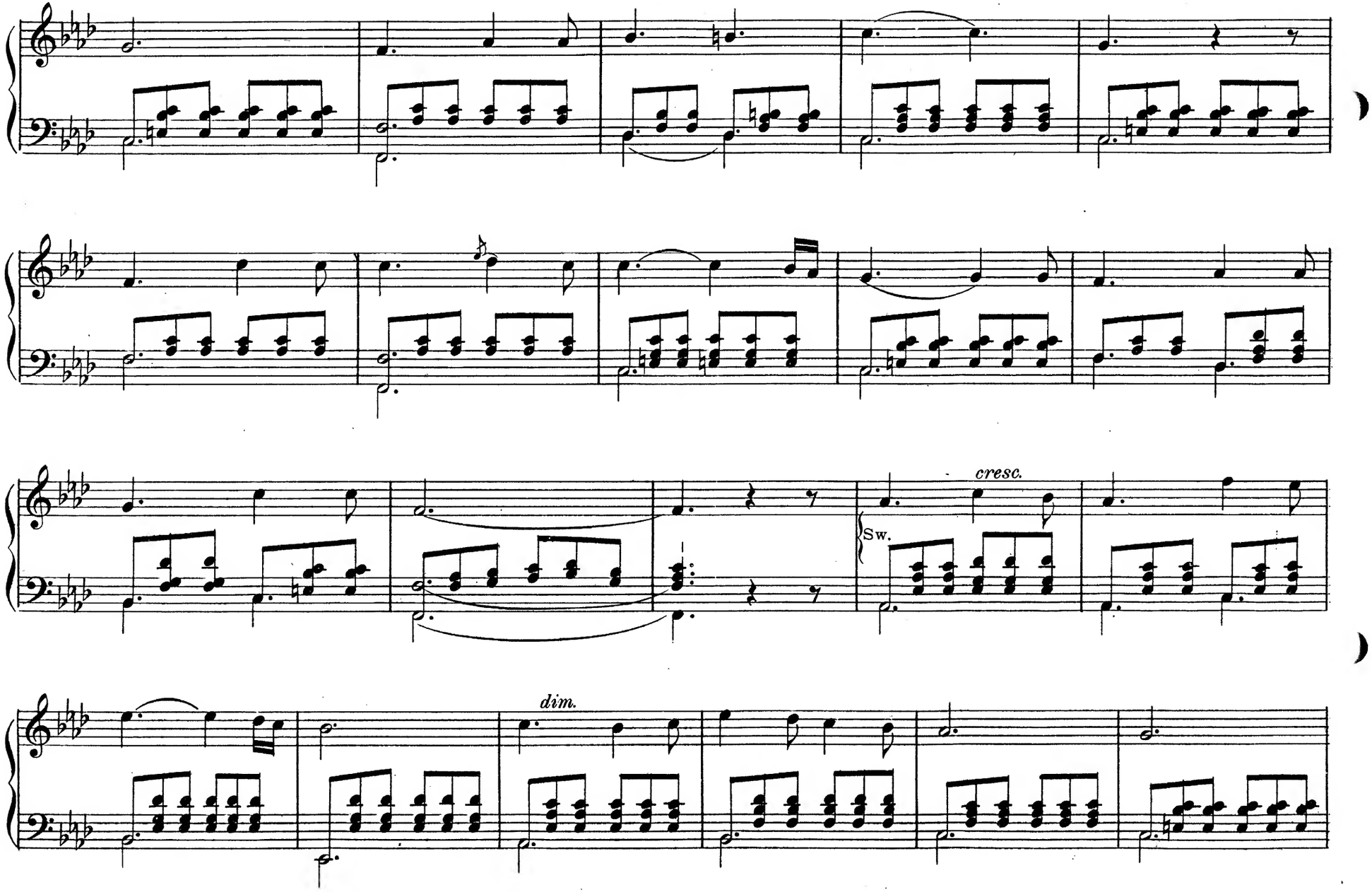
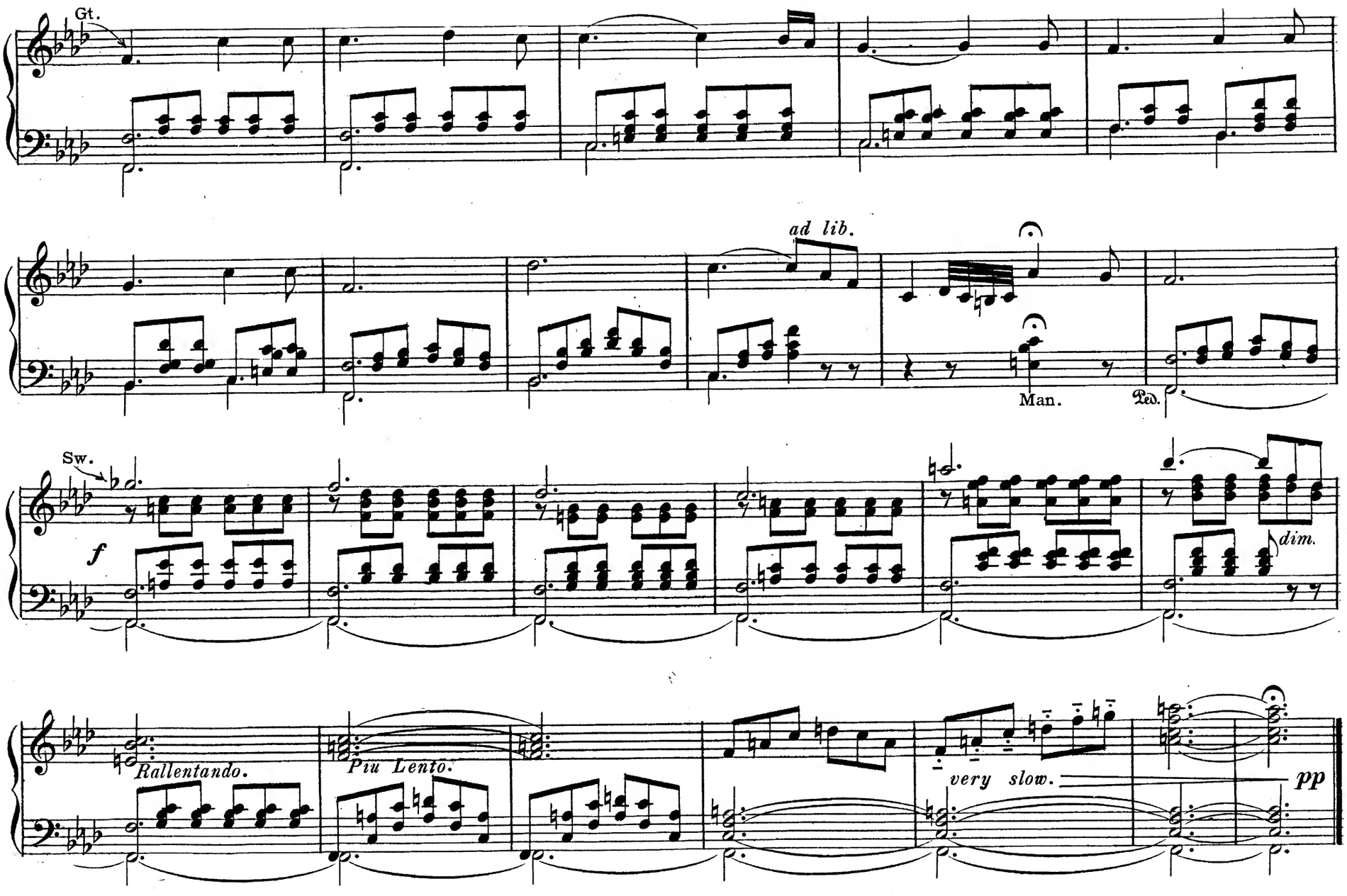


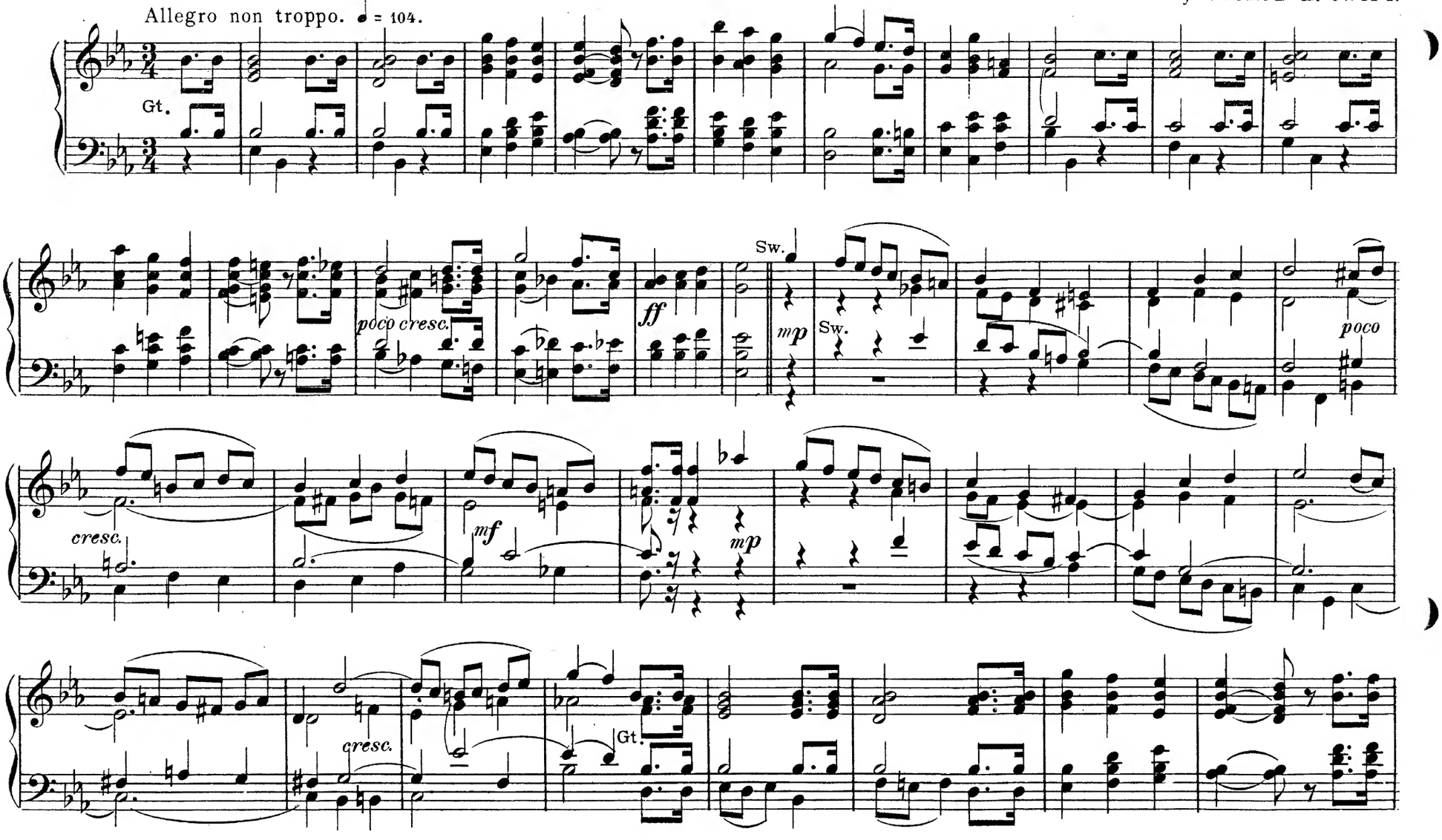

cresc.
Sw.
dim.

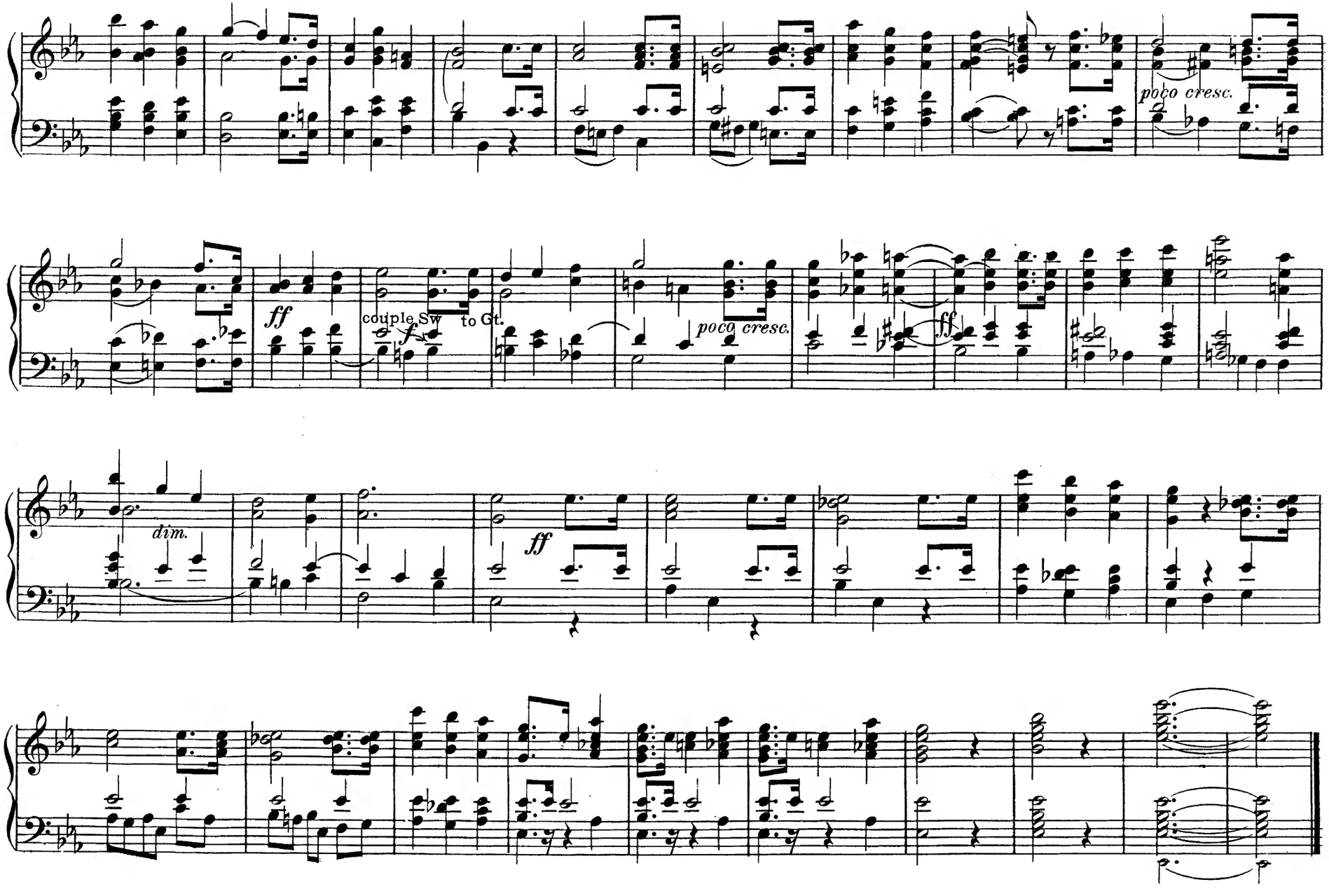

Gt.
ad lib.
Man.
Ped.
Sw.
f
dim.
Rallentando.
Piu Lento.
very slow.
pp

POSTLUDE.

Gt. Full to 15th.
Sw. Diapasons, Oboe & Flageolet.
Ped. Bourdon coupled to Sw.

By GEORGE H. SWIFT.

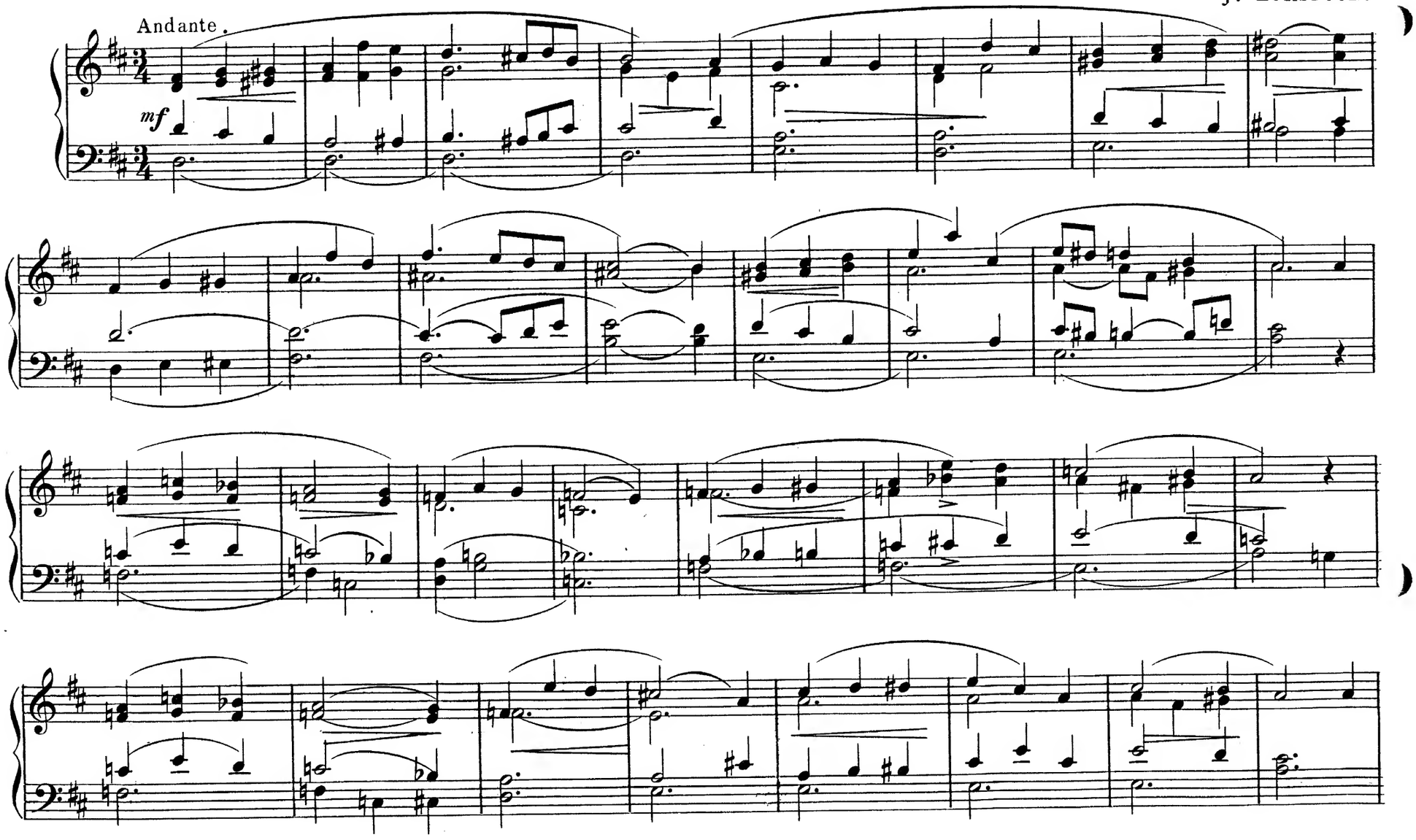


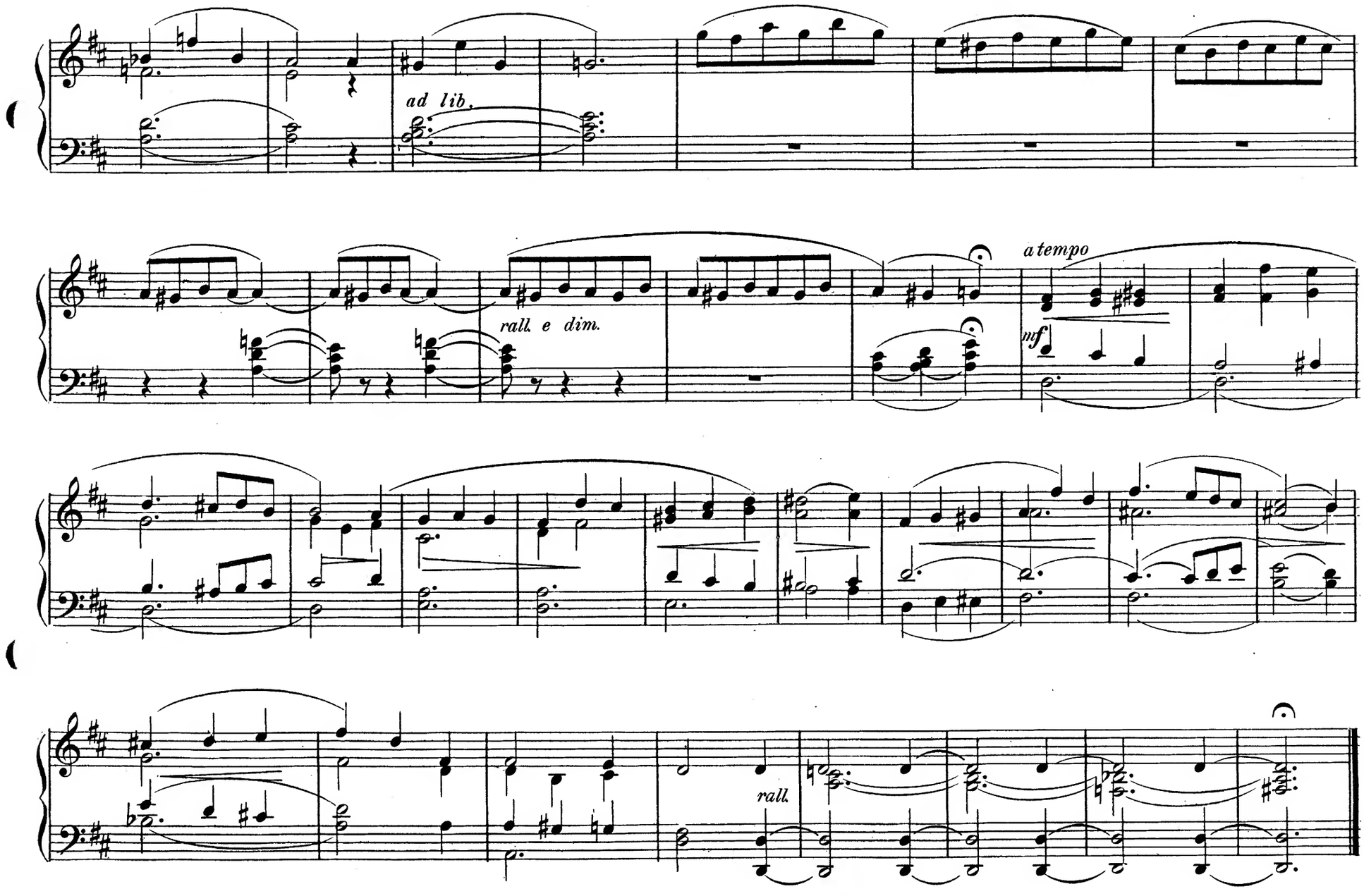

poco cresc.
ff
couple Sw to Gt.
f
poco cresc.
ff
dim.
ff

Sw. Soft 8' and 4'.
Ped. Bourdon.

BY STILL WATERS.

J. HORSPOOL.



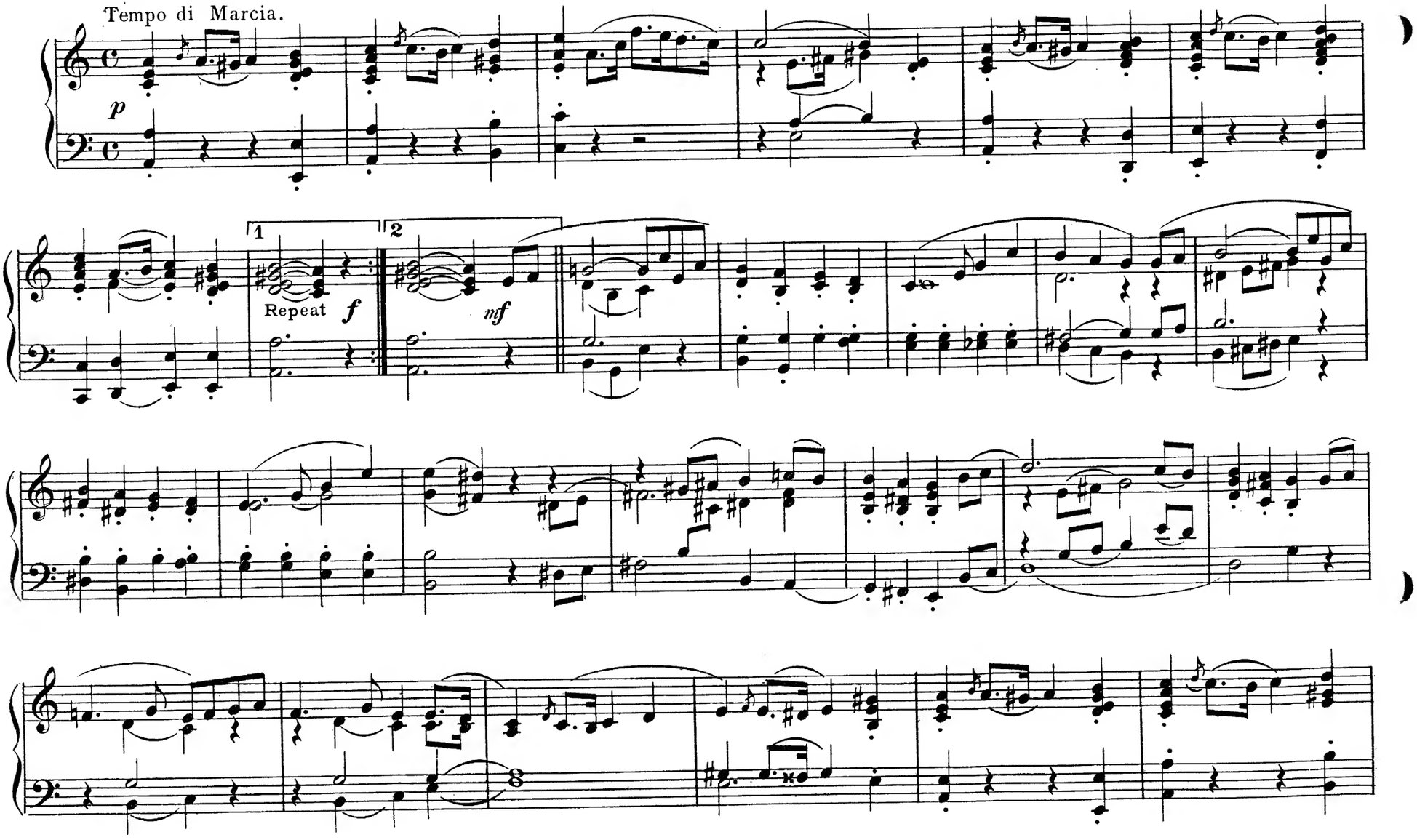

ad lib.
rall. e dim.
a tempo
mf
rall.

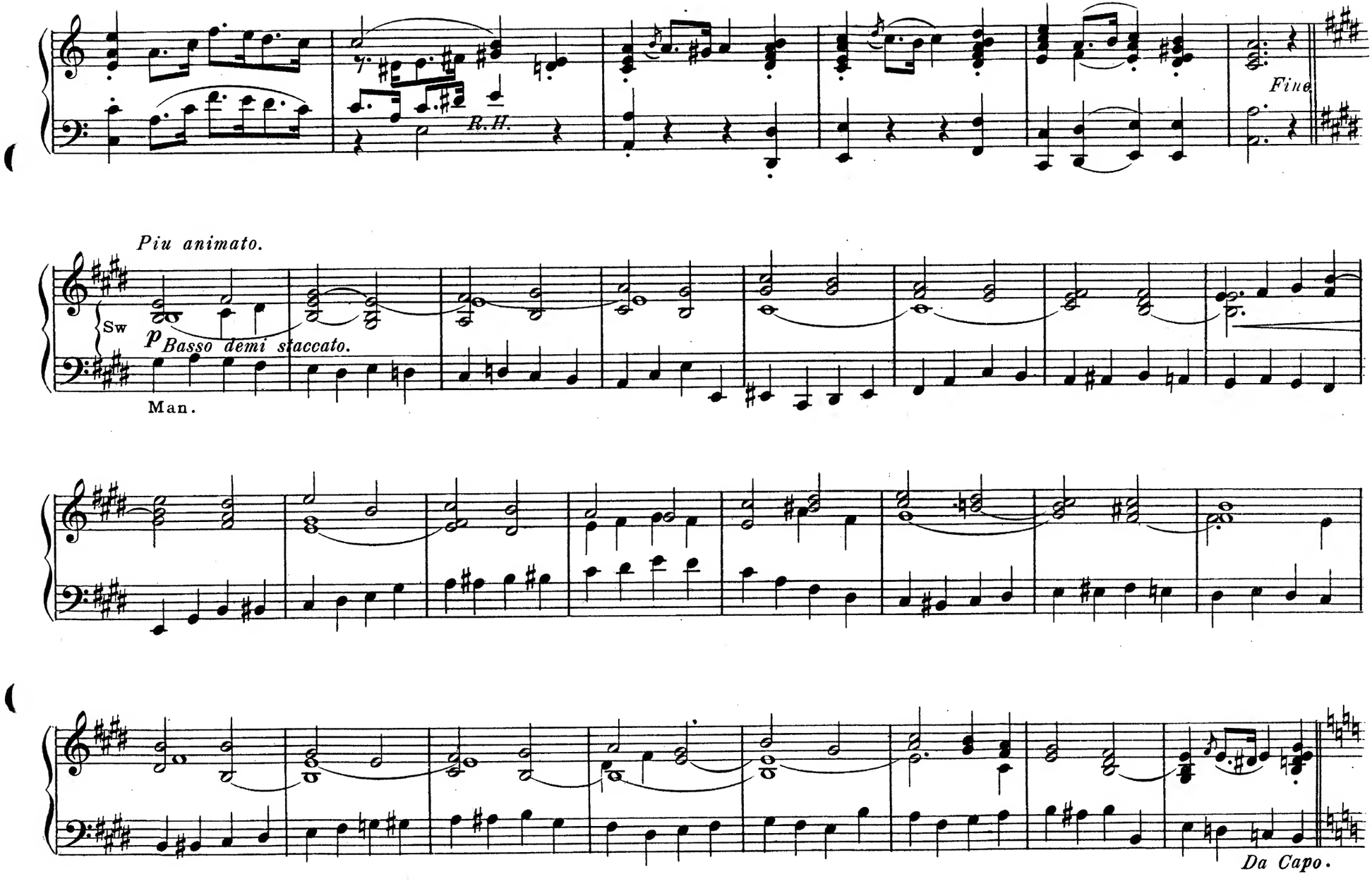
THROUGH THE VALLEY.

Gt. Diapasons.
Sw. Full.
Ped. Bourdon coup. to Sw.

CHARLES J. FROST.

Tempo di Marcia.

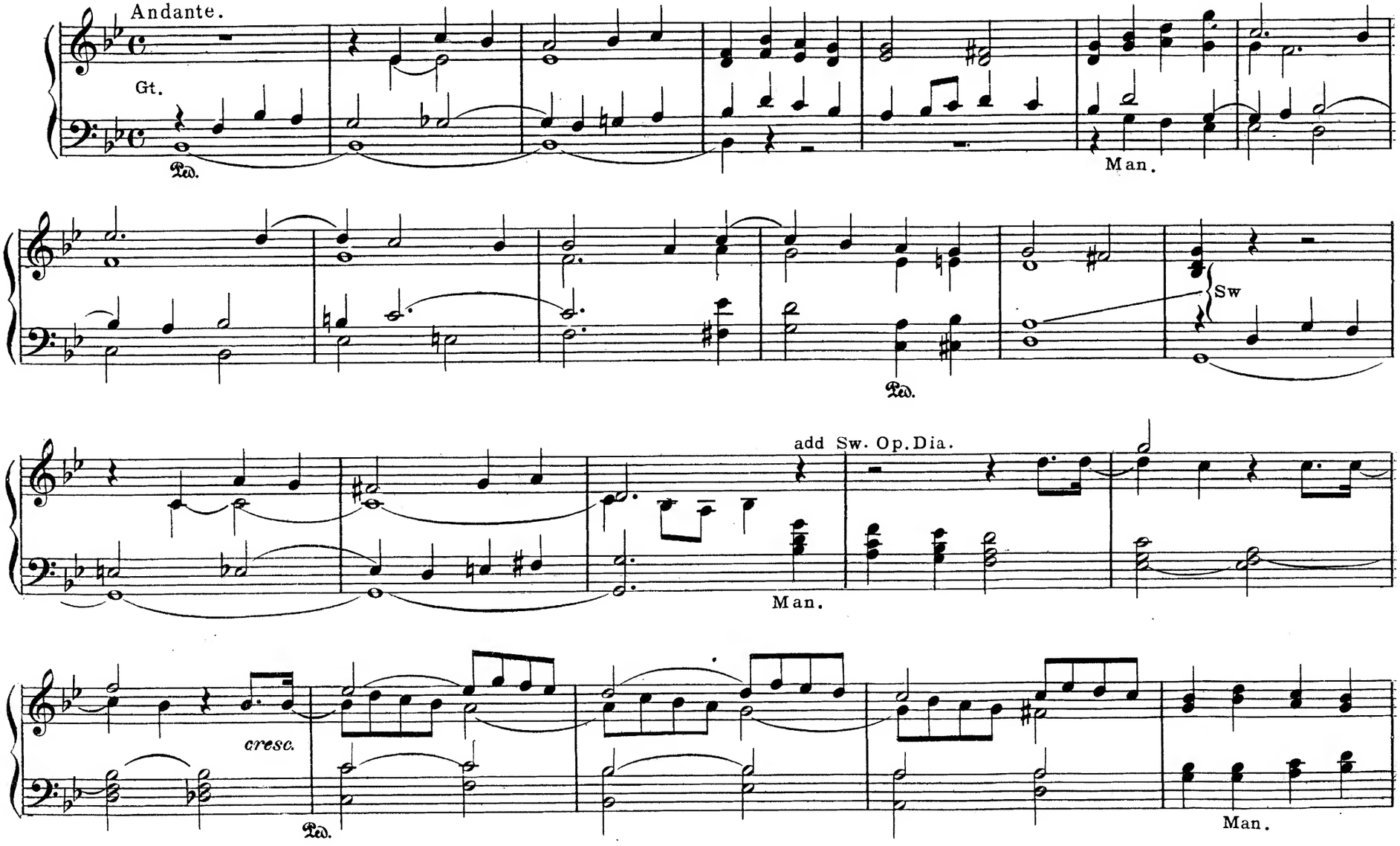


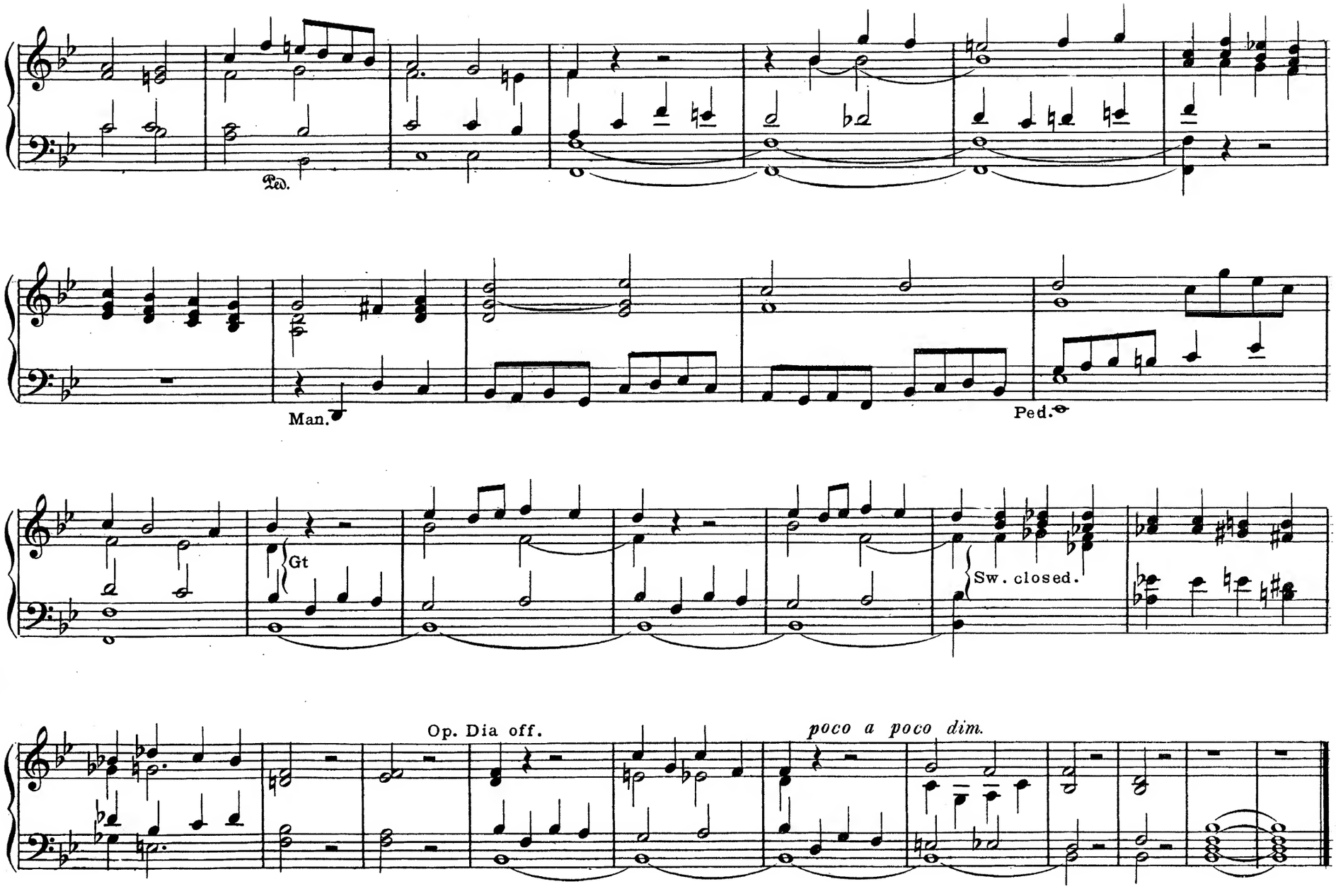

R. H.
Fine.
Piu animato.
Sw
p Basso demi staccato.
Man.
Da Capo.

OPENING VOLUNTARY.

Gt. Dulciana.
Sw. Soft 8 and Flute.
Ped. Bourdon.

E. L. ASHFORD.

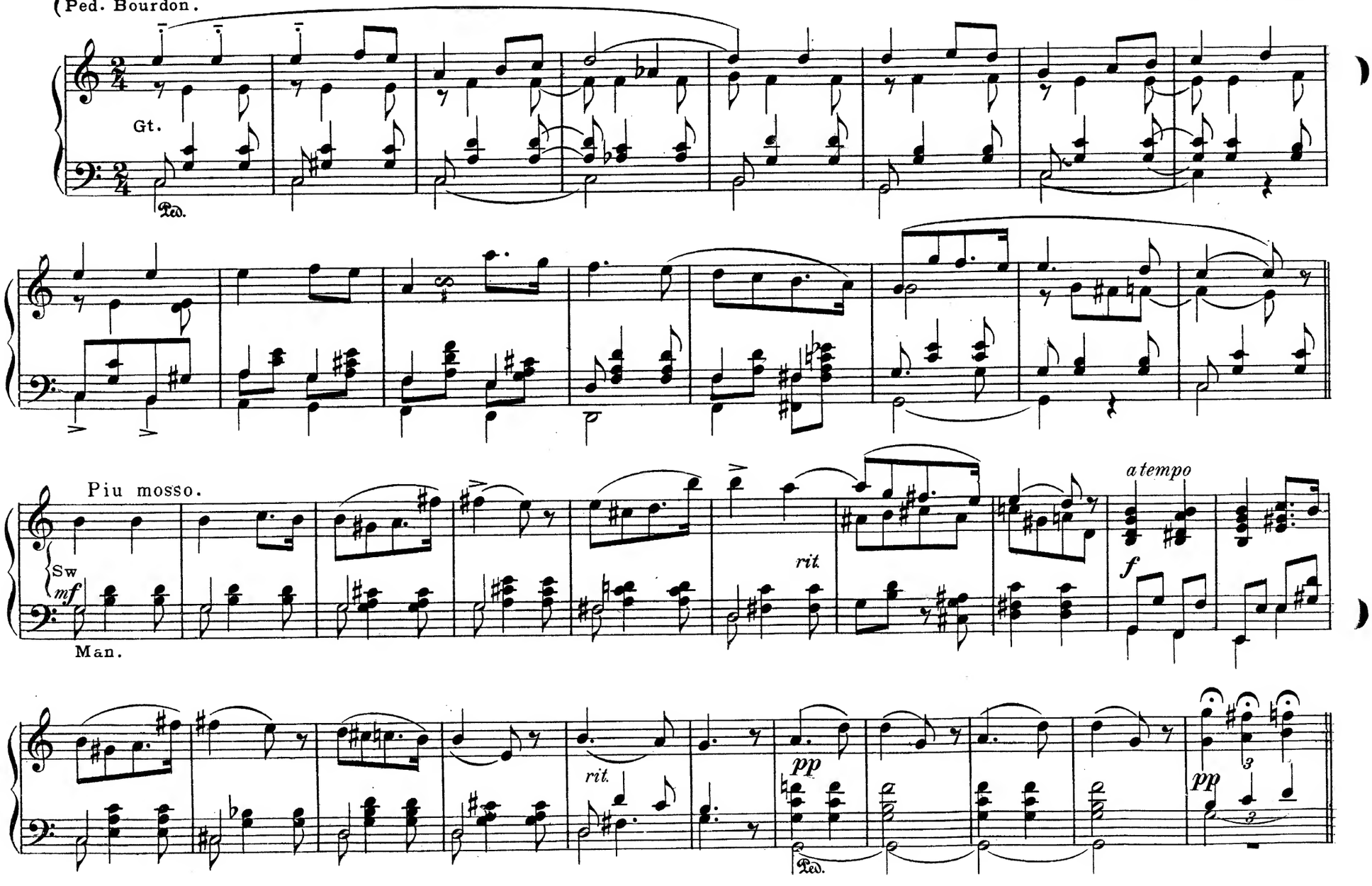


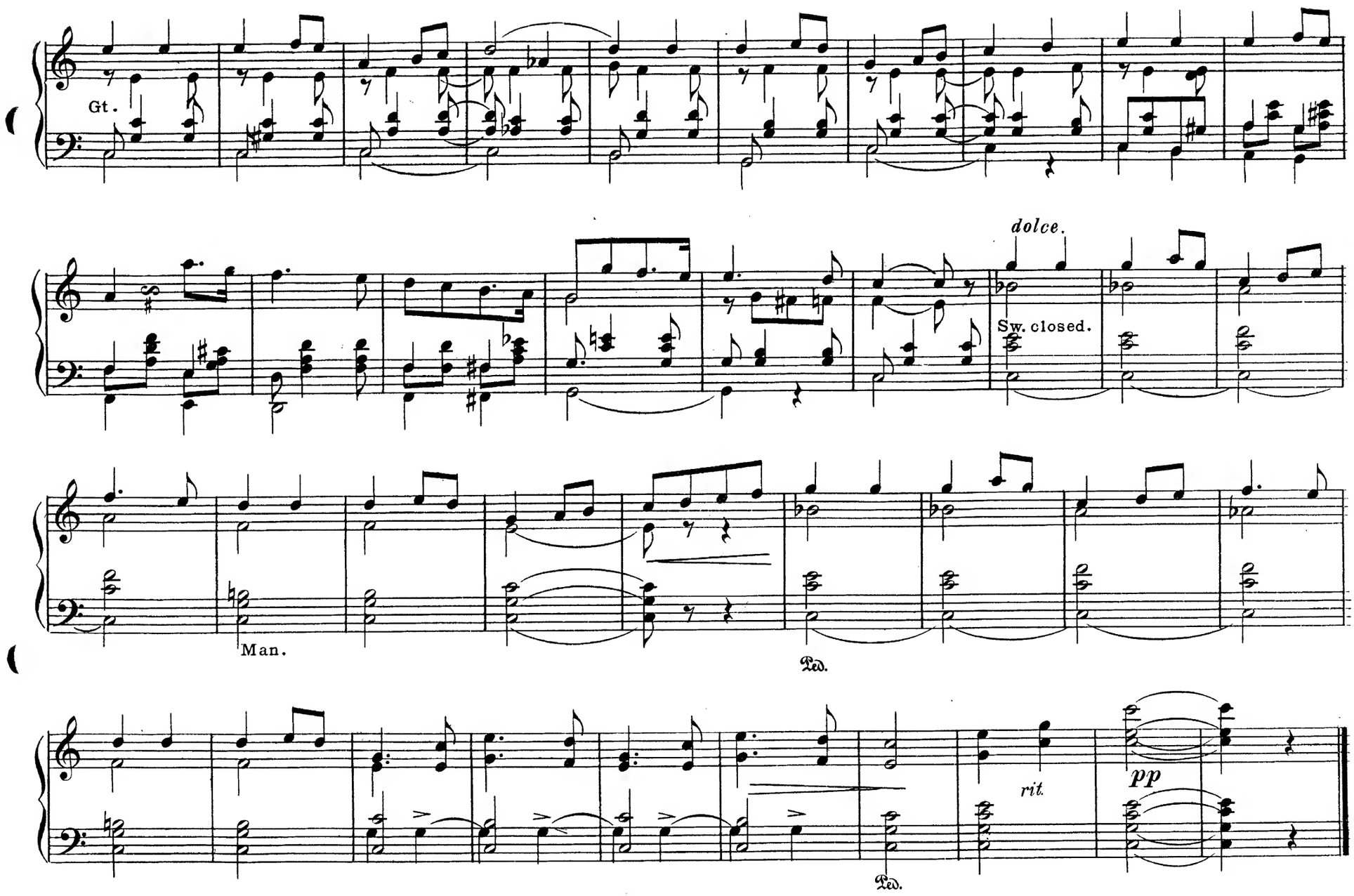

Ped.
Man.
Ped.
Gt
Sw. closed.
Op. Dia off.
poco a poco dim.

NOCTURNE.

Gt. Melodia Stopped Dia. & Flute.
Sw. Soft 8' and 4 ft.
Ped. Bourdon.

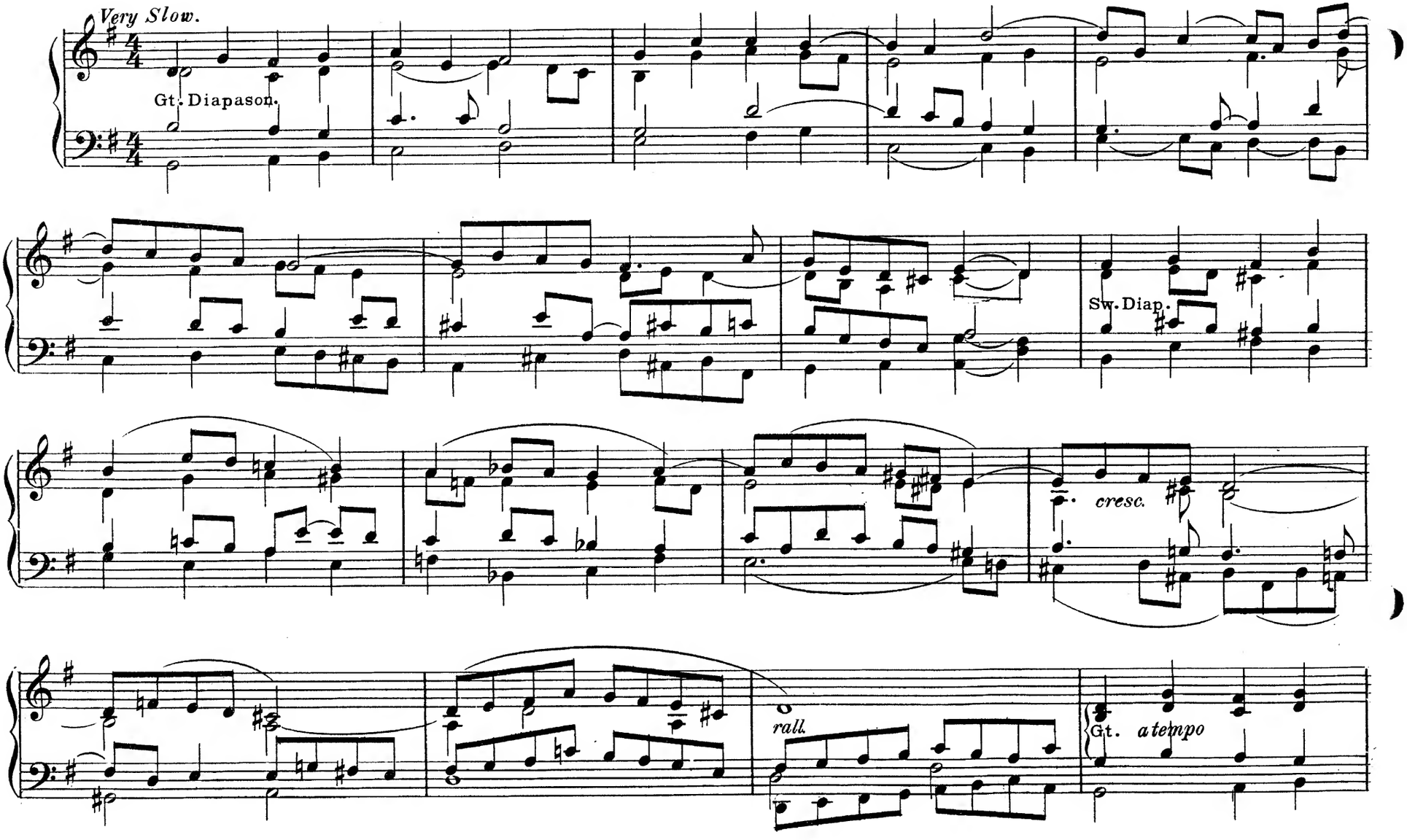
H. SCHOLTZ.

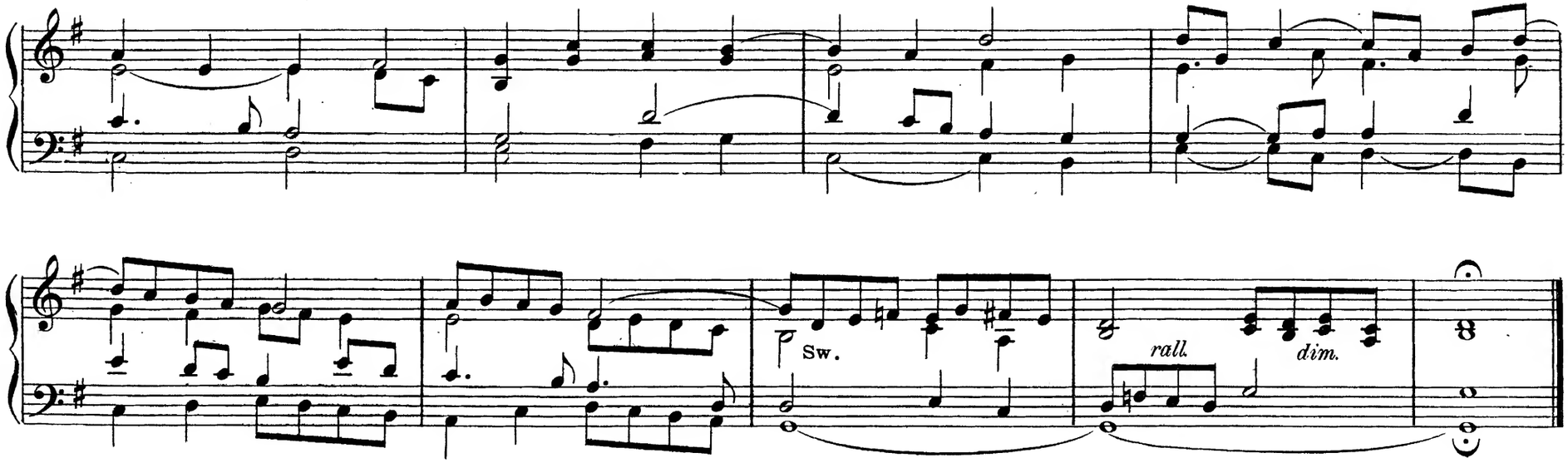



Gt.
dolce.
Sw. closed.
Man.
Ped.
rit.
pp
Ped.

WITHIN THY COURTS.

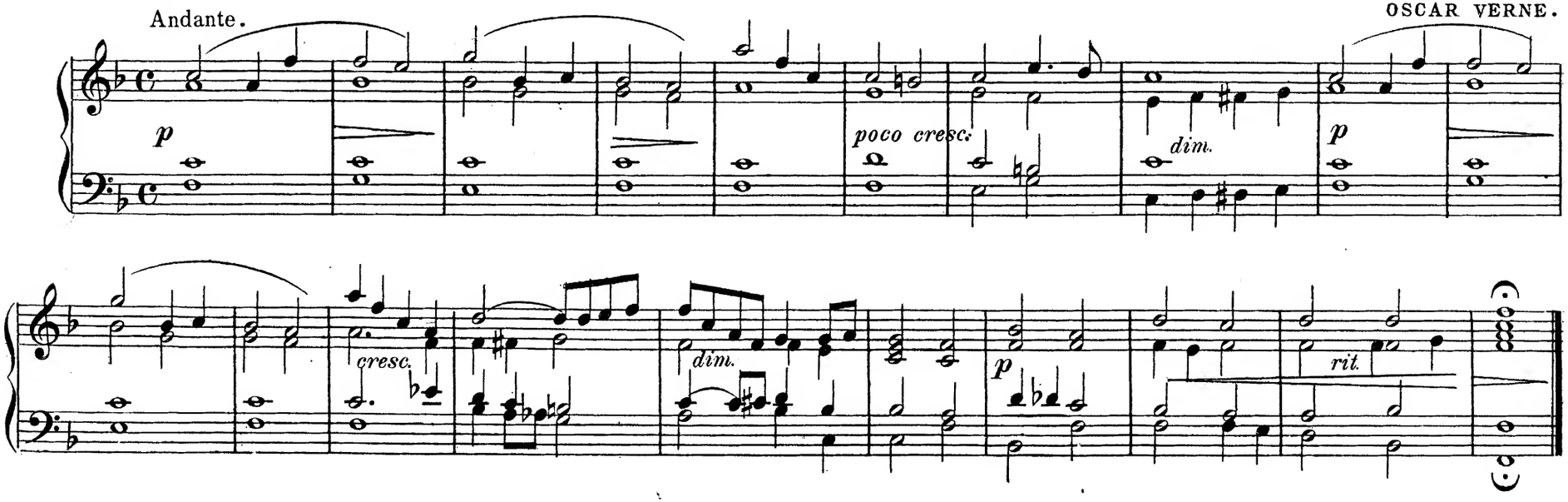
W. CLARK AINLEY.





MEDITATION.

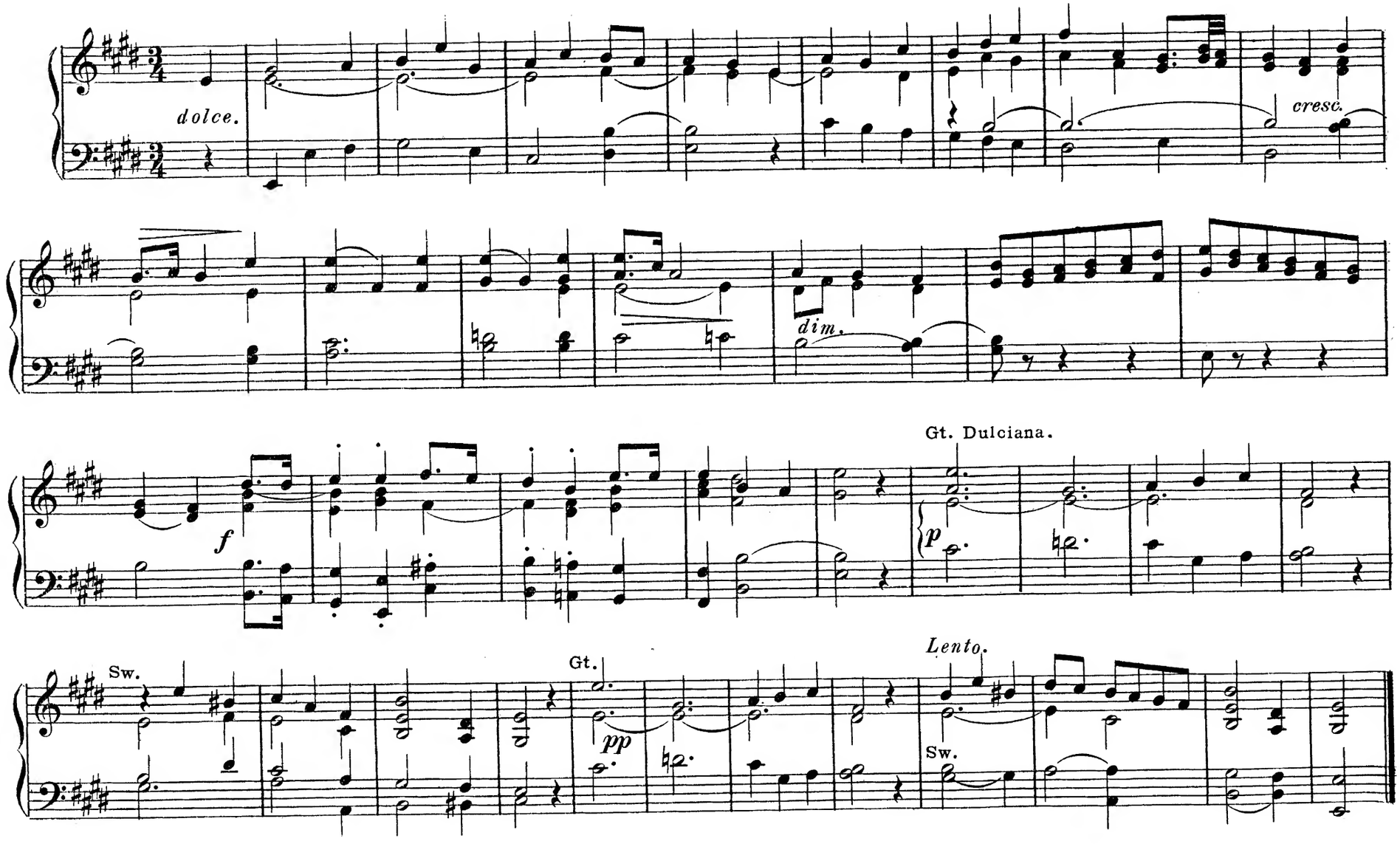
OSCAR VERNE.



ANDANTE CON MOTO.

Full Sw.
Ped. Bourdon.

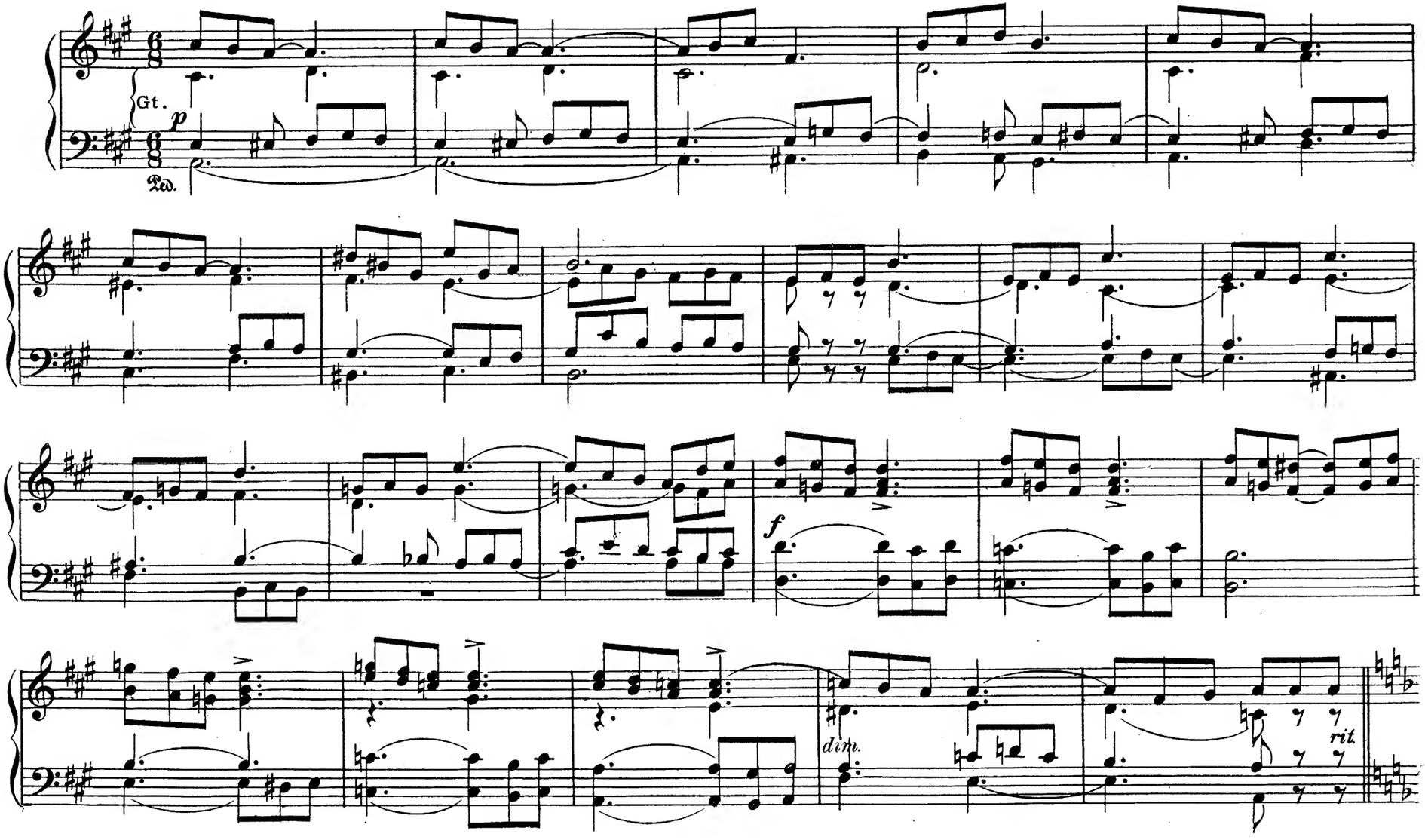
V. NOVELLO.

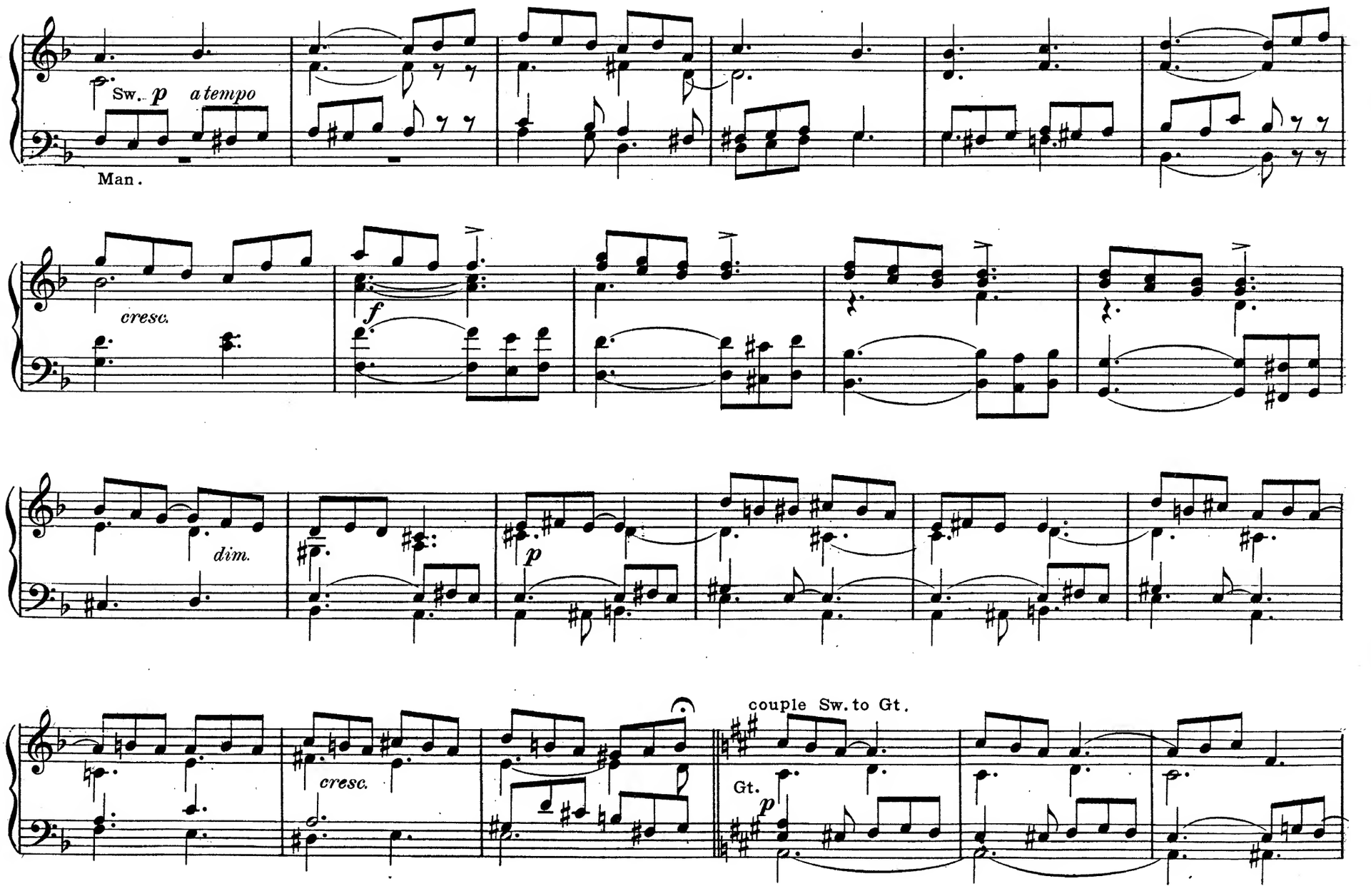


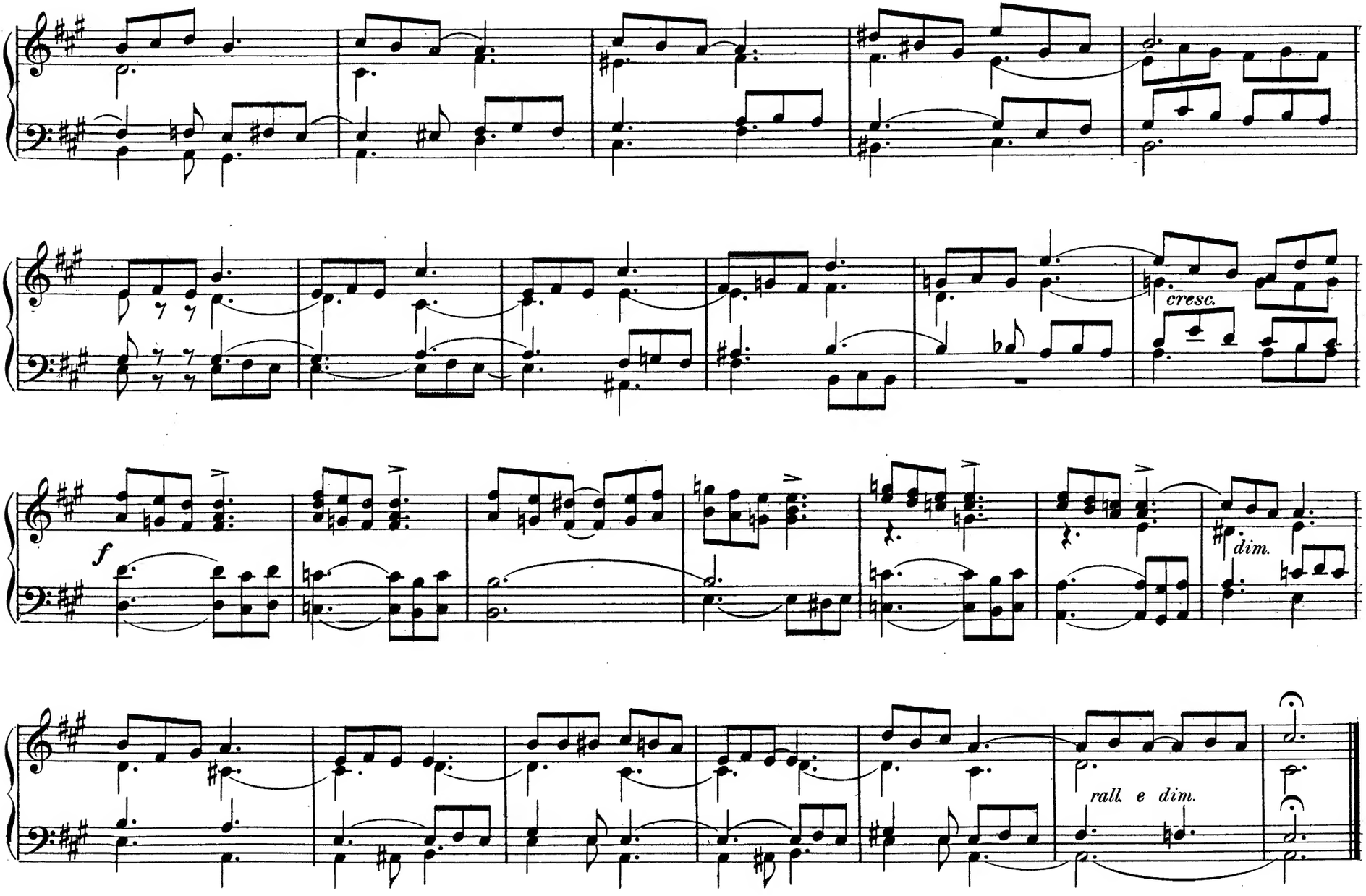
ANDANTE SOSTENUTO.

Gt. Stopped Dia, and Flute.
Sw. Full without Reeds.
Ped. Bourdon.

J. E. NEWELL.



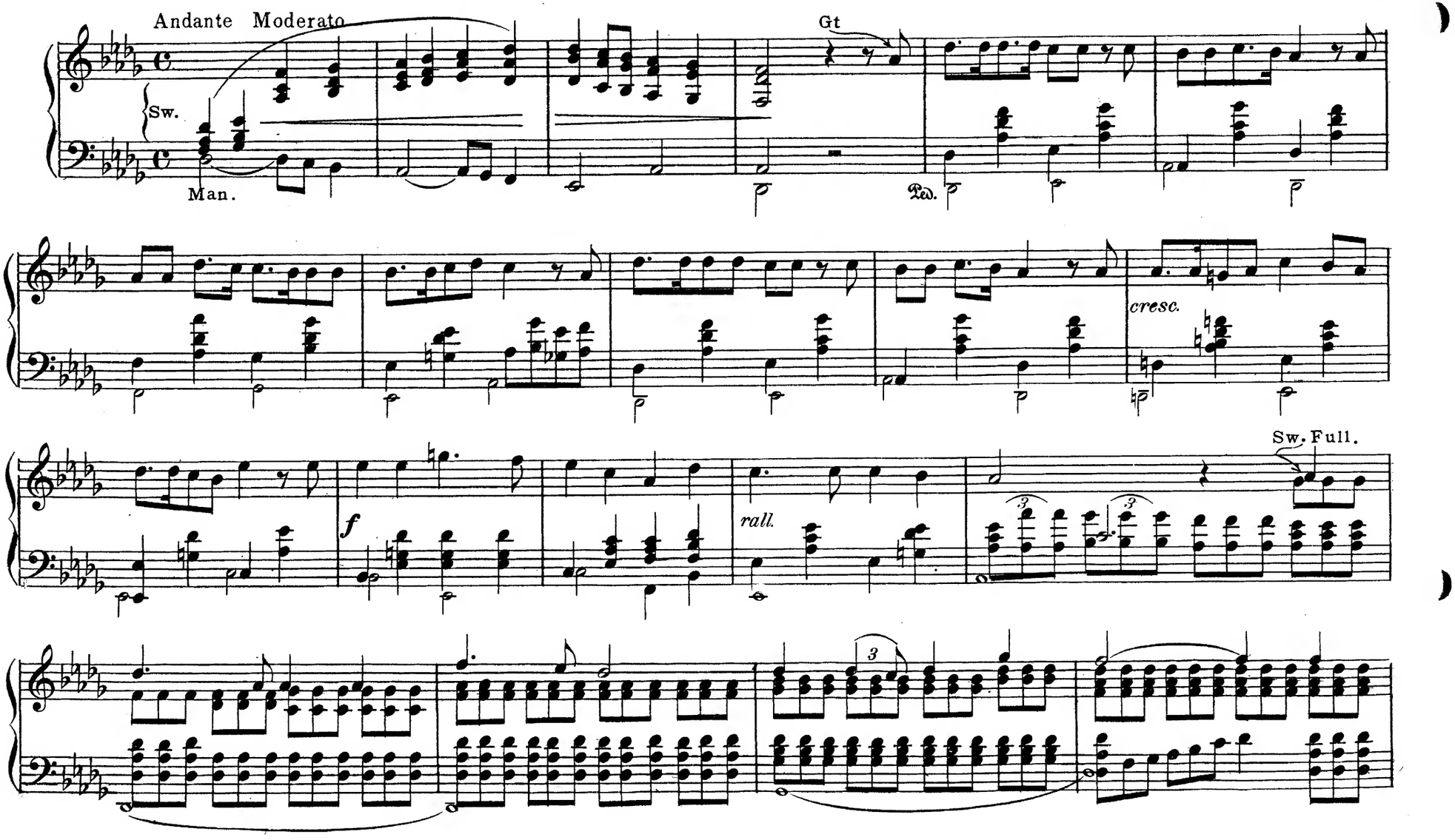

Sw. p a tempo
Man.
cresc.
f
dim.
p
cresc.
couple Sw. to Gt.
Gt.
p

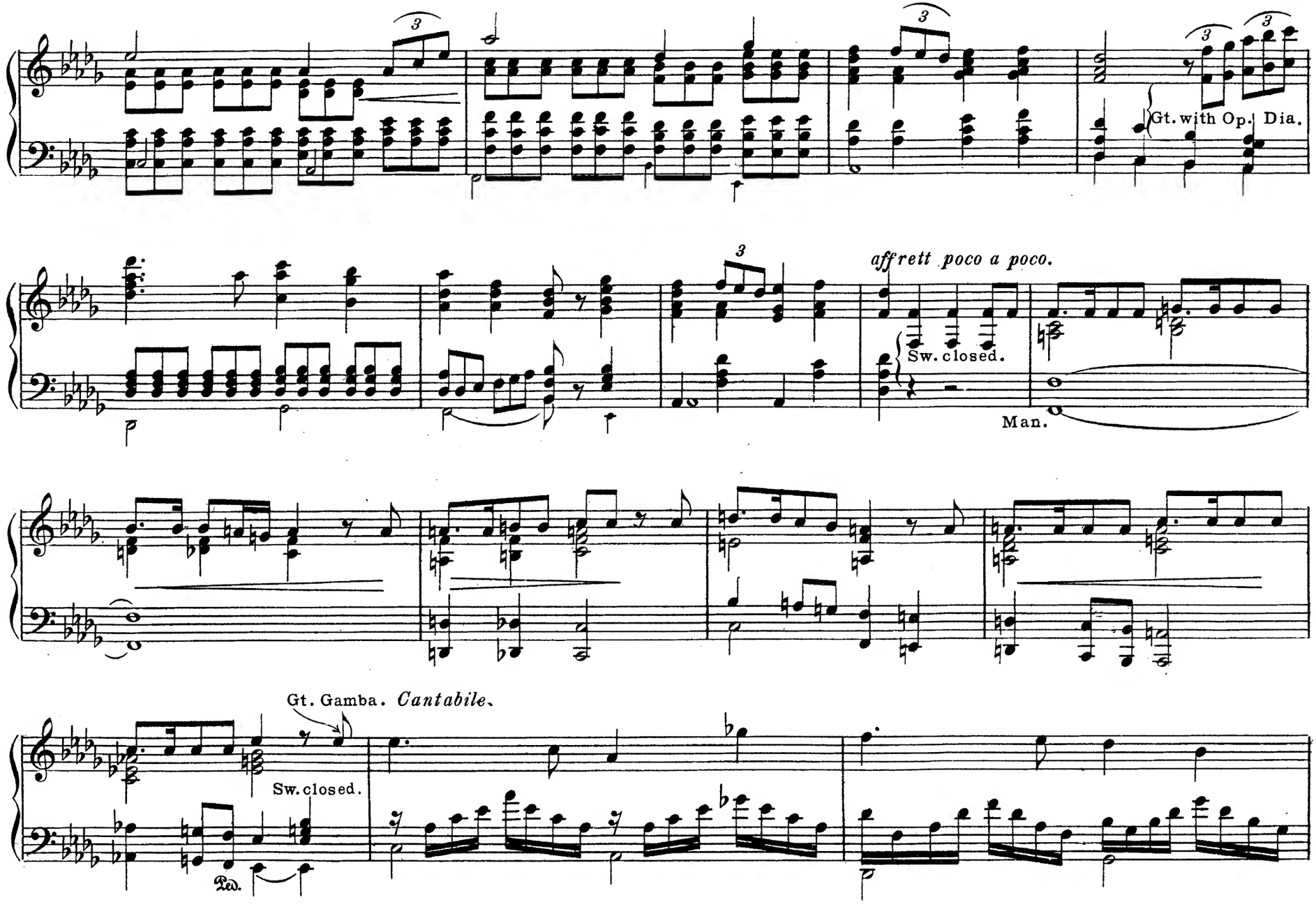

cresc.
f
dim.
rall. e dim.

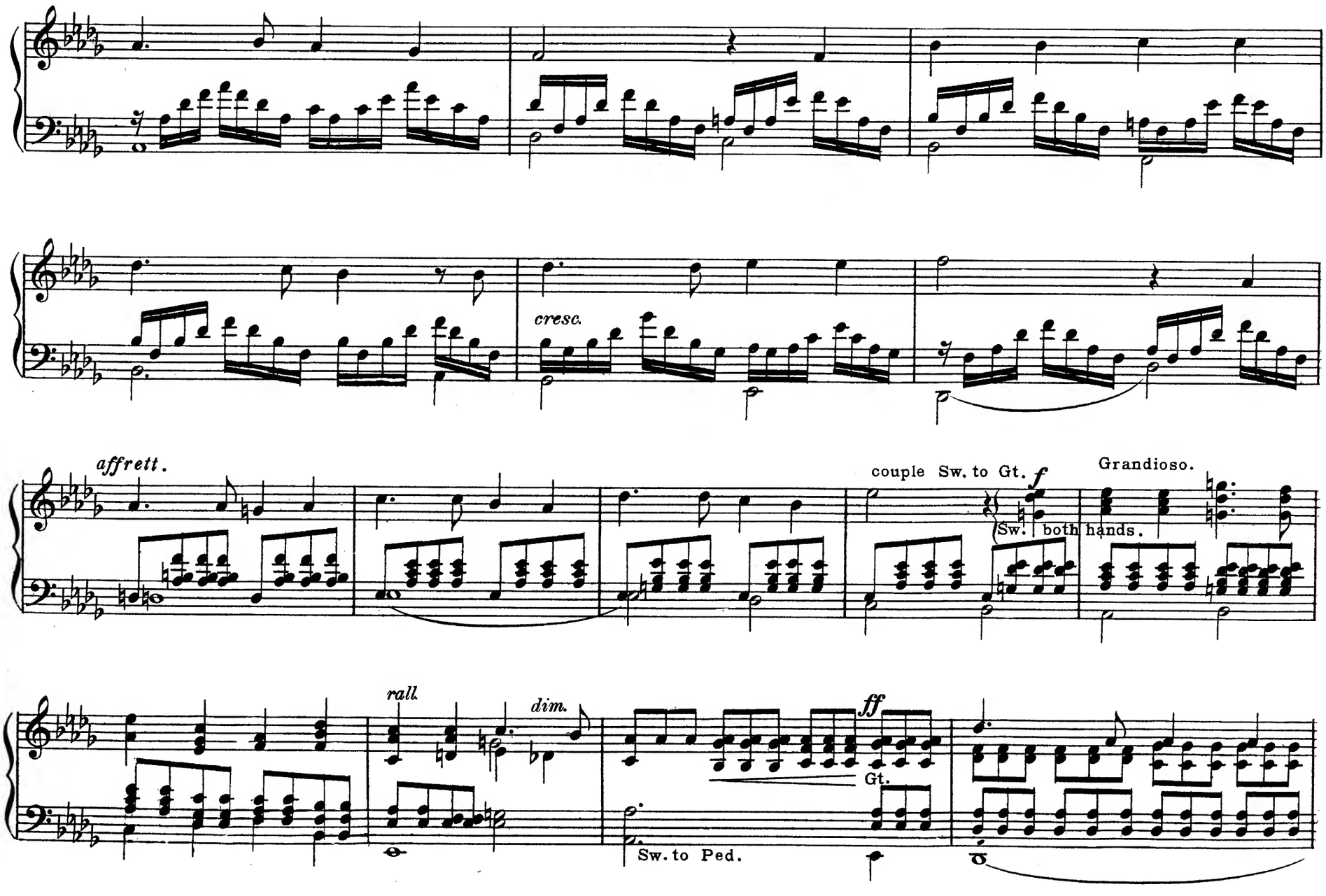
THE HOLY CITY.

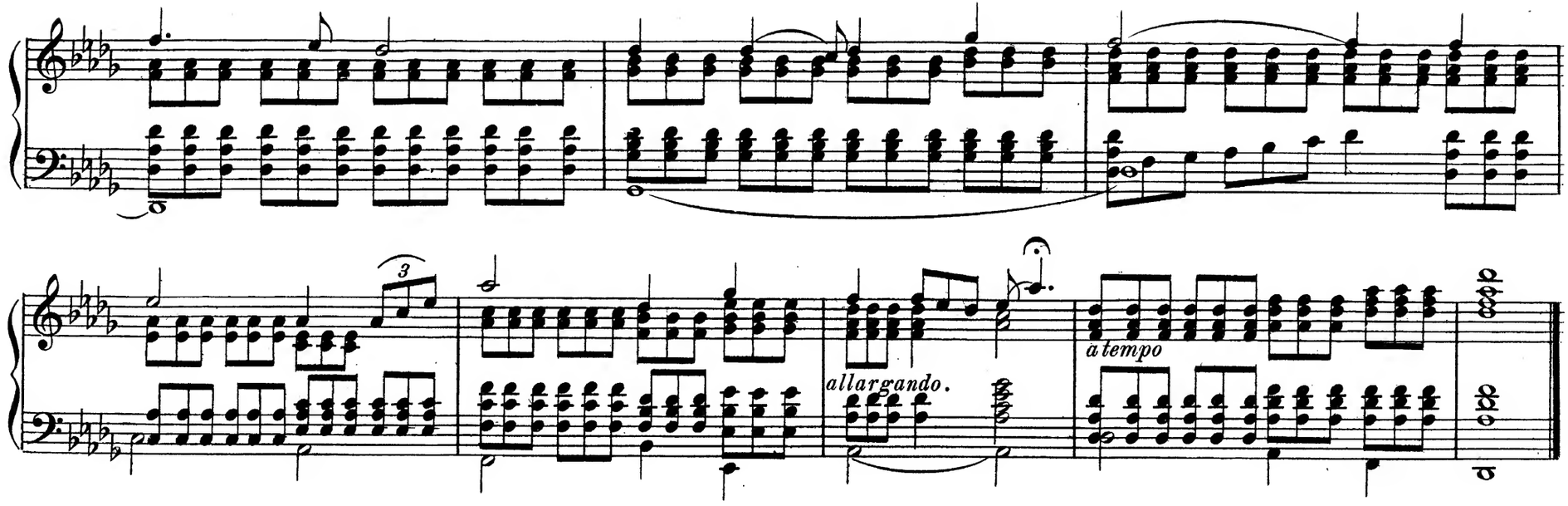
Gt. Melodia.
Sw. Dulciana Diapason & Flute.
Ped. Bourdon.

Arr. by E. L. A.




Gt. with Op. Dia.
affrett poco a poco.
Sw. closed.
Man.
Gt. Gamba. Cantabile.
Sw. closed.
Ped.

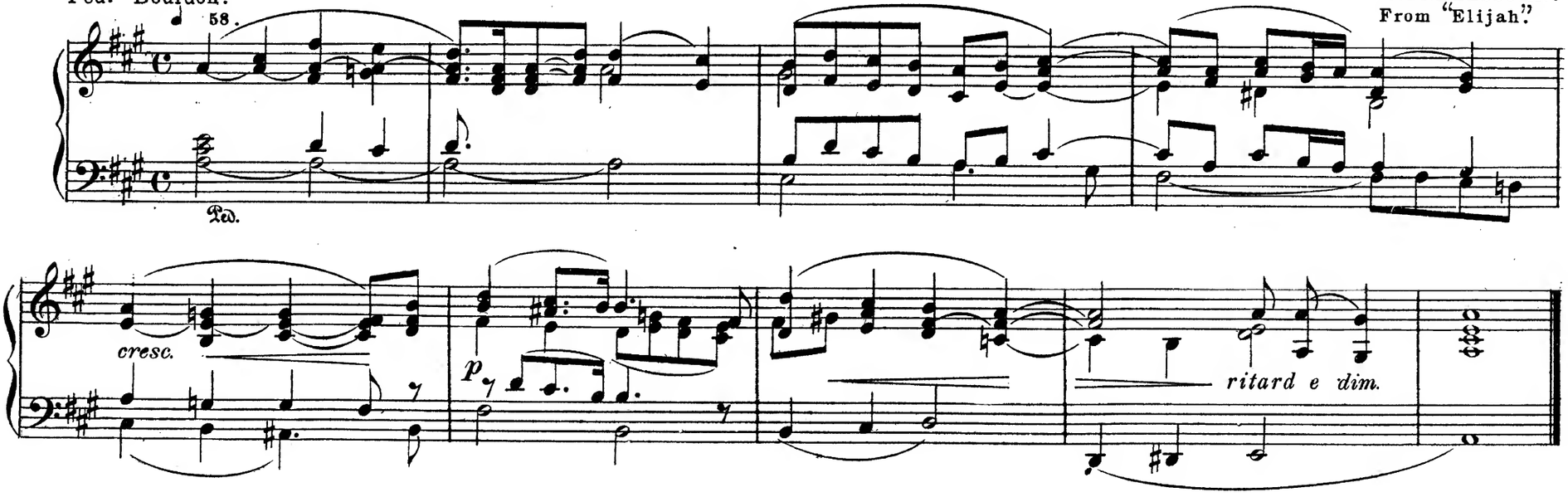

cresc.
affrett.
couple Sw. to Gt.
f
Sw. both hands.
Grandioso.
rall.
dim.
ff
Gt.
Sw. to Ped.



ANDANTE SOSTENUTO.

Sw. Soft 8' and 4'
Ped. Bourdon.

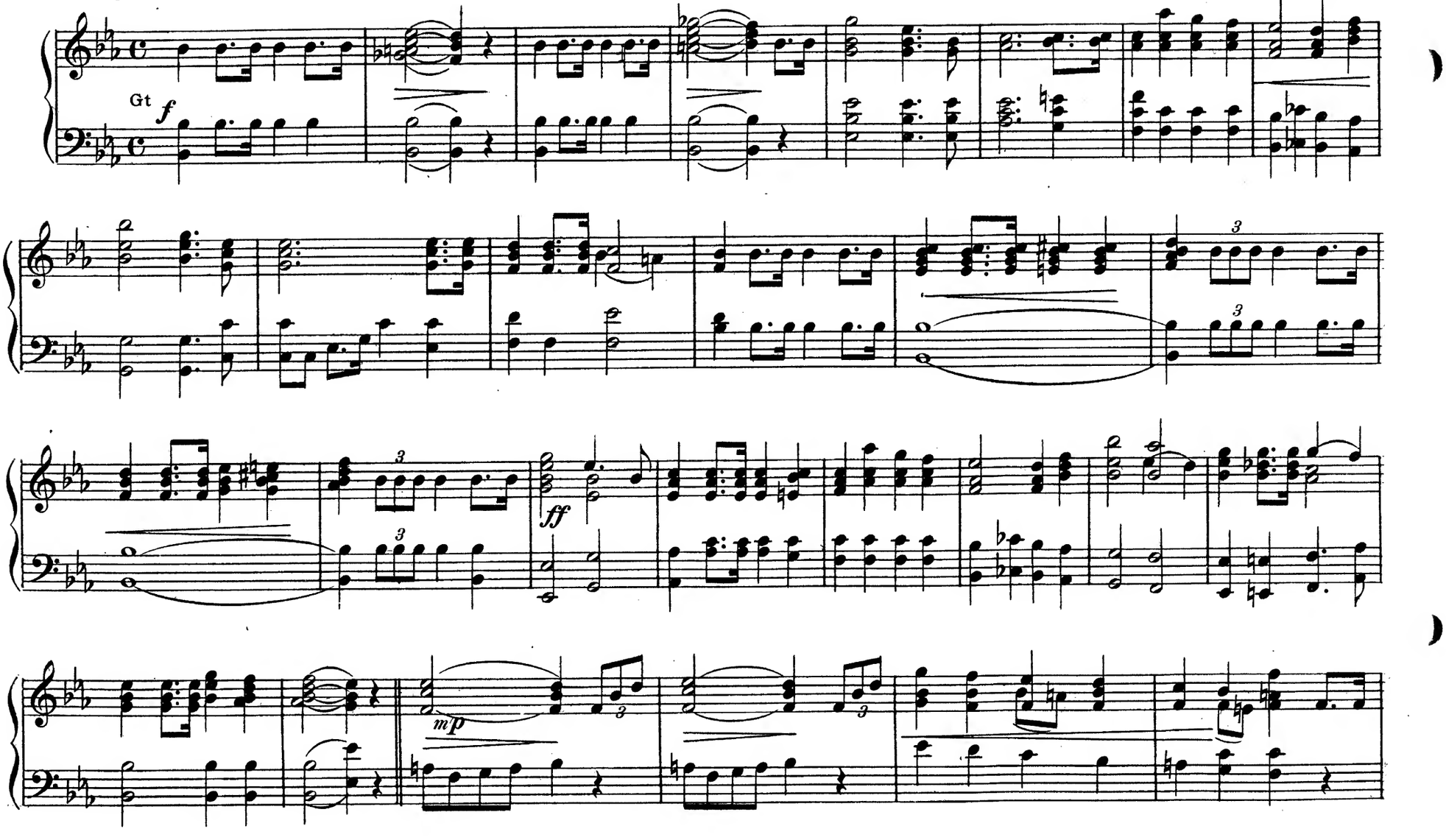
MENDELSSOHN.
From "Elijah."

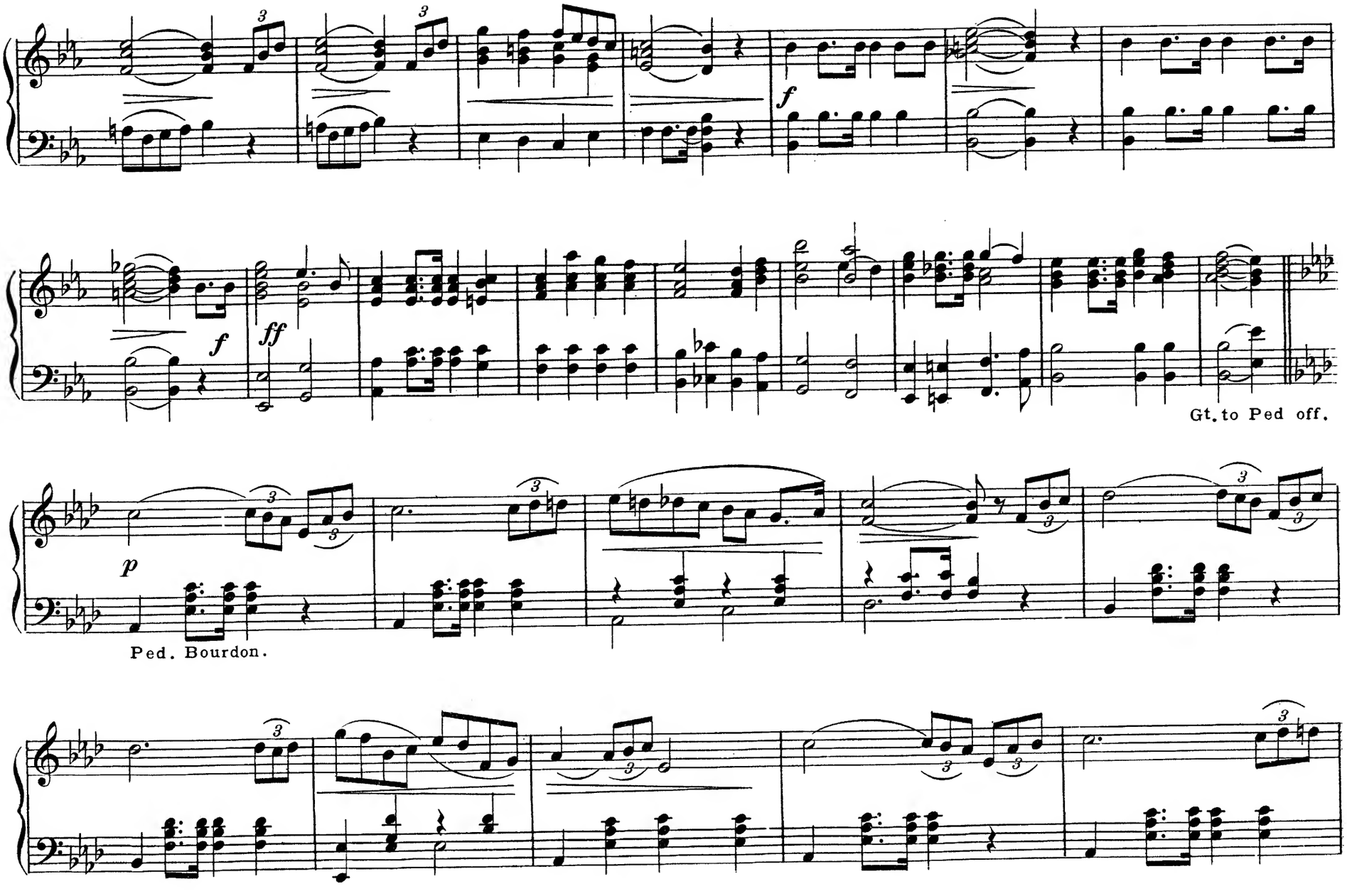


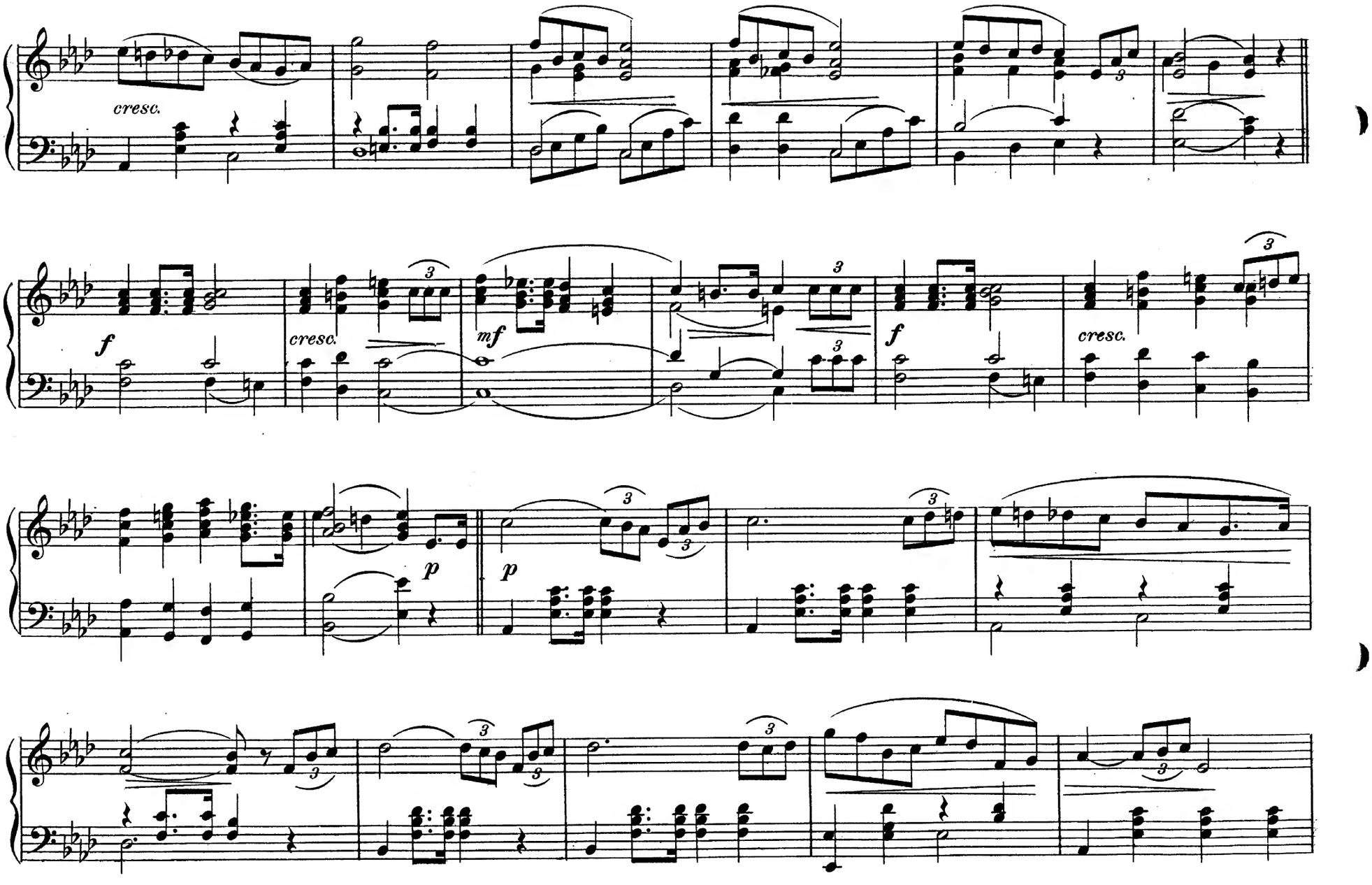
PROCESSIONAL MARCH.

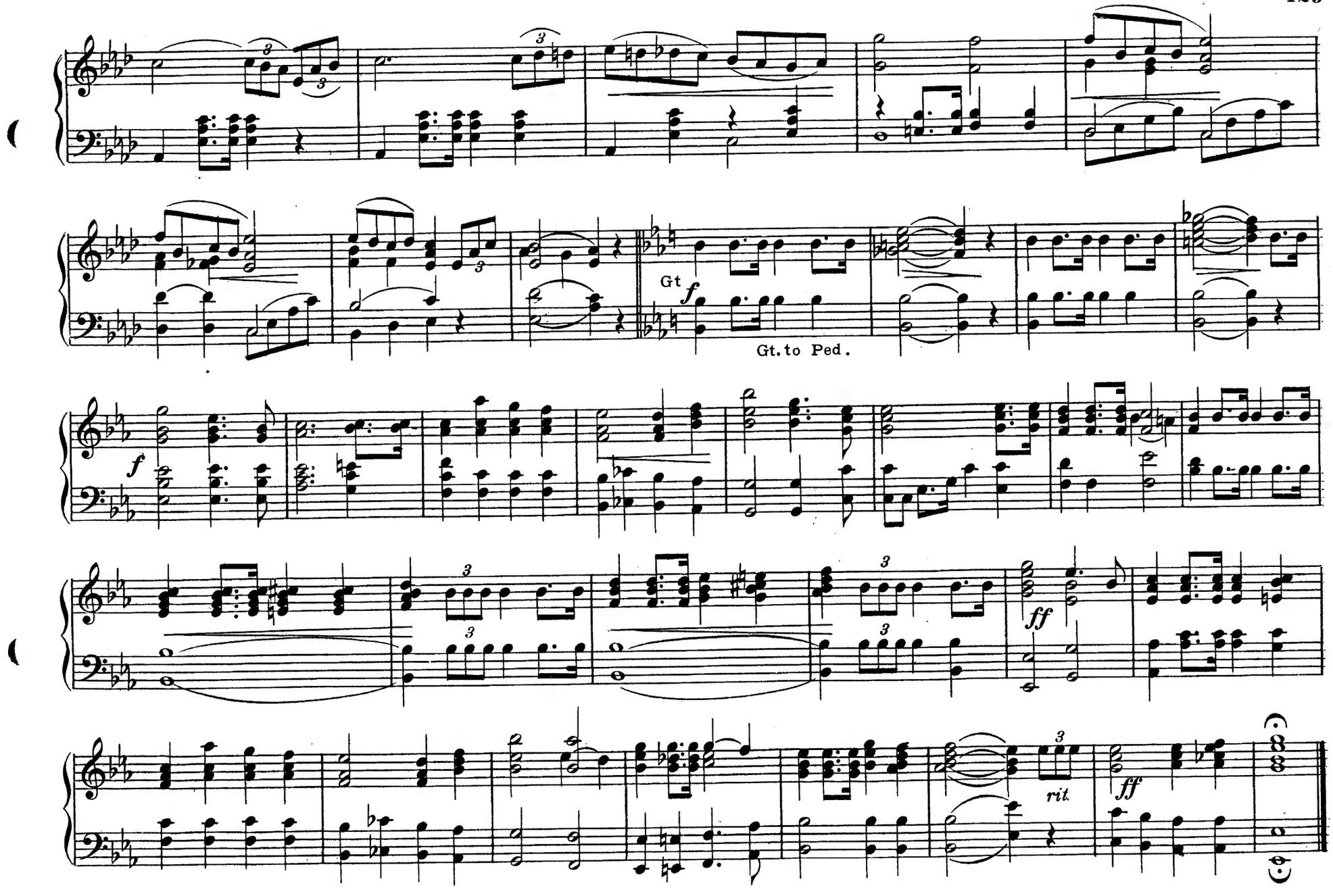
Gt. Full.
Sw. Full coup to Gt.
Ped. Op Dia.

OSCAR VERNE.




f
f
ff
Gt. to Ped off.
p
Ped. Bourdon.

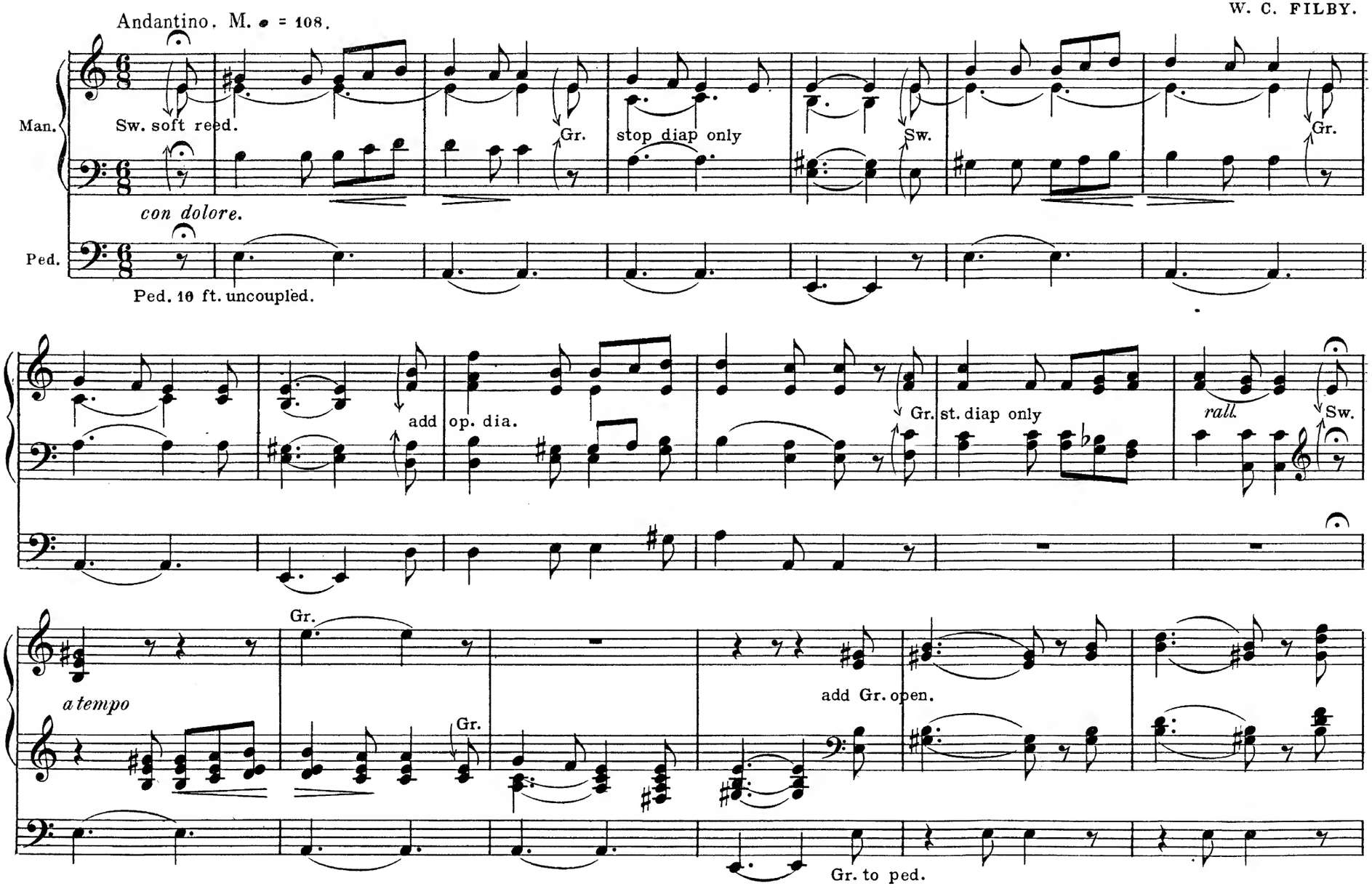

cresc.
f
cresc.
mf
f
cresc.
p
p

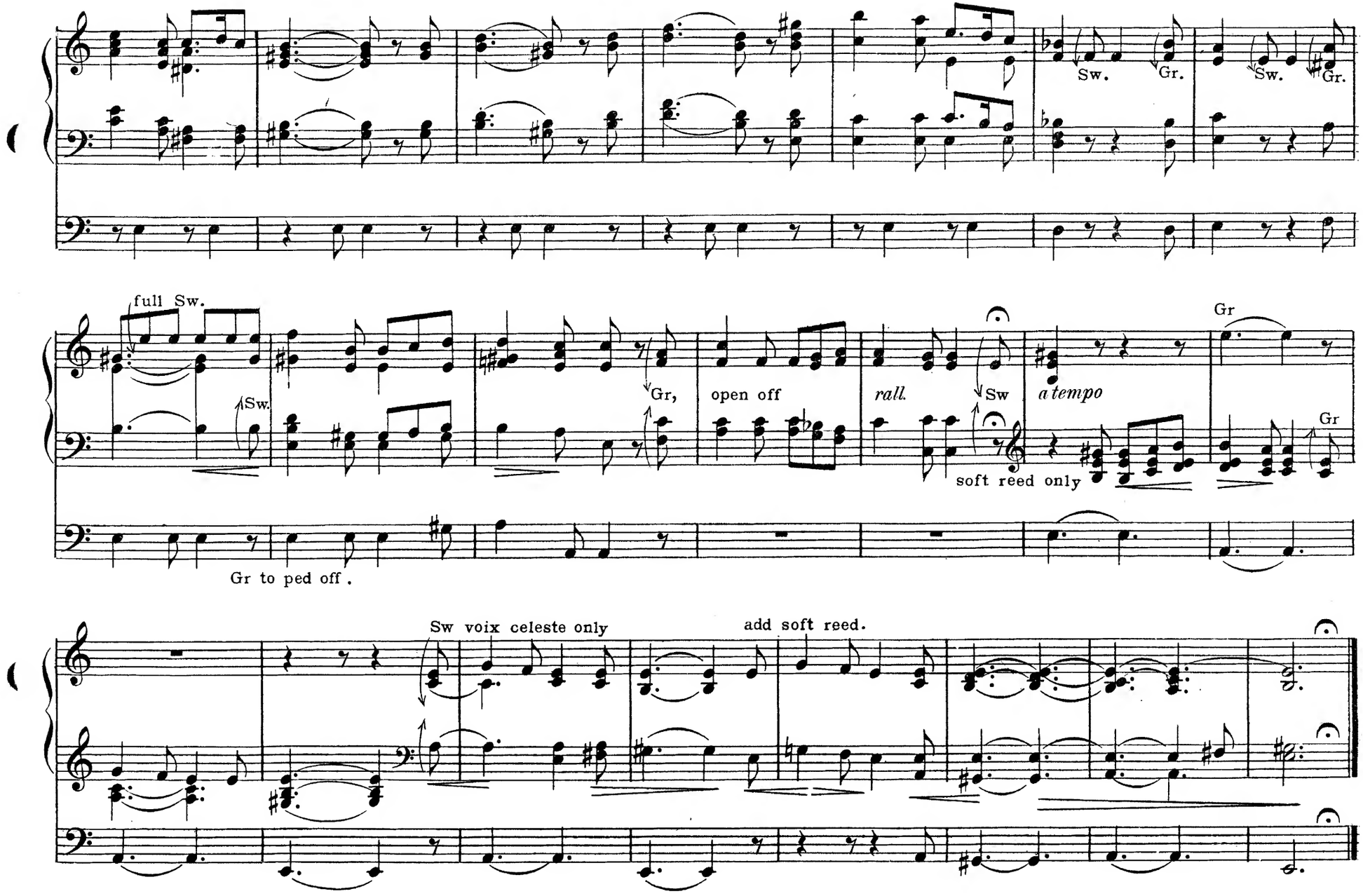

Gt
f
Gt. to Ped.
f
ff
ff
rit.

TWO SKETCHES

№ 1. SOLITUDE.

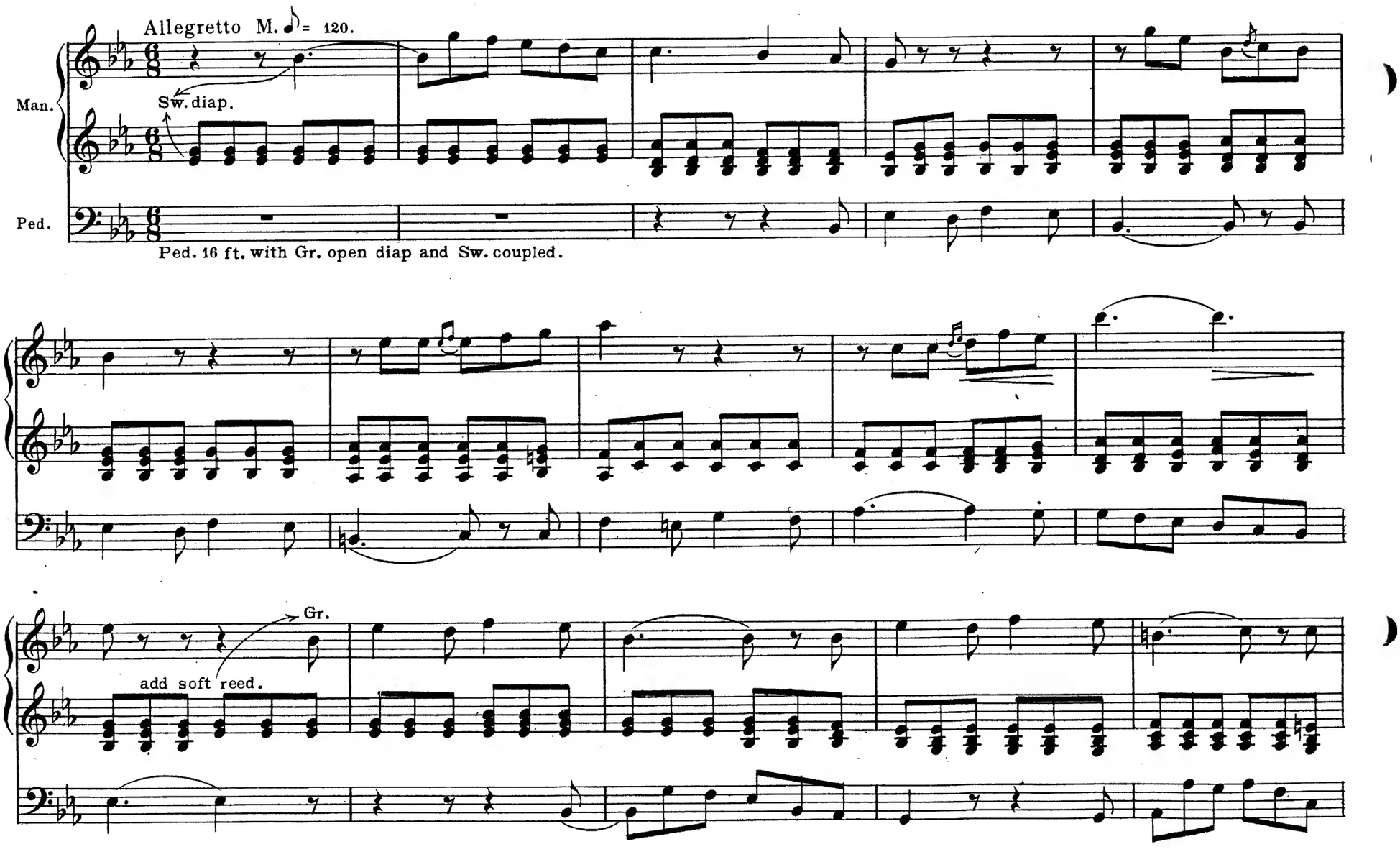
W. C. FILBY.

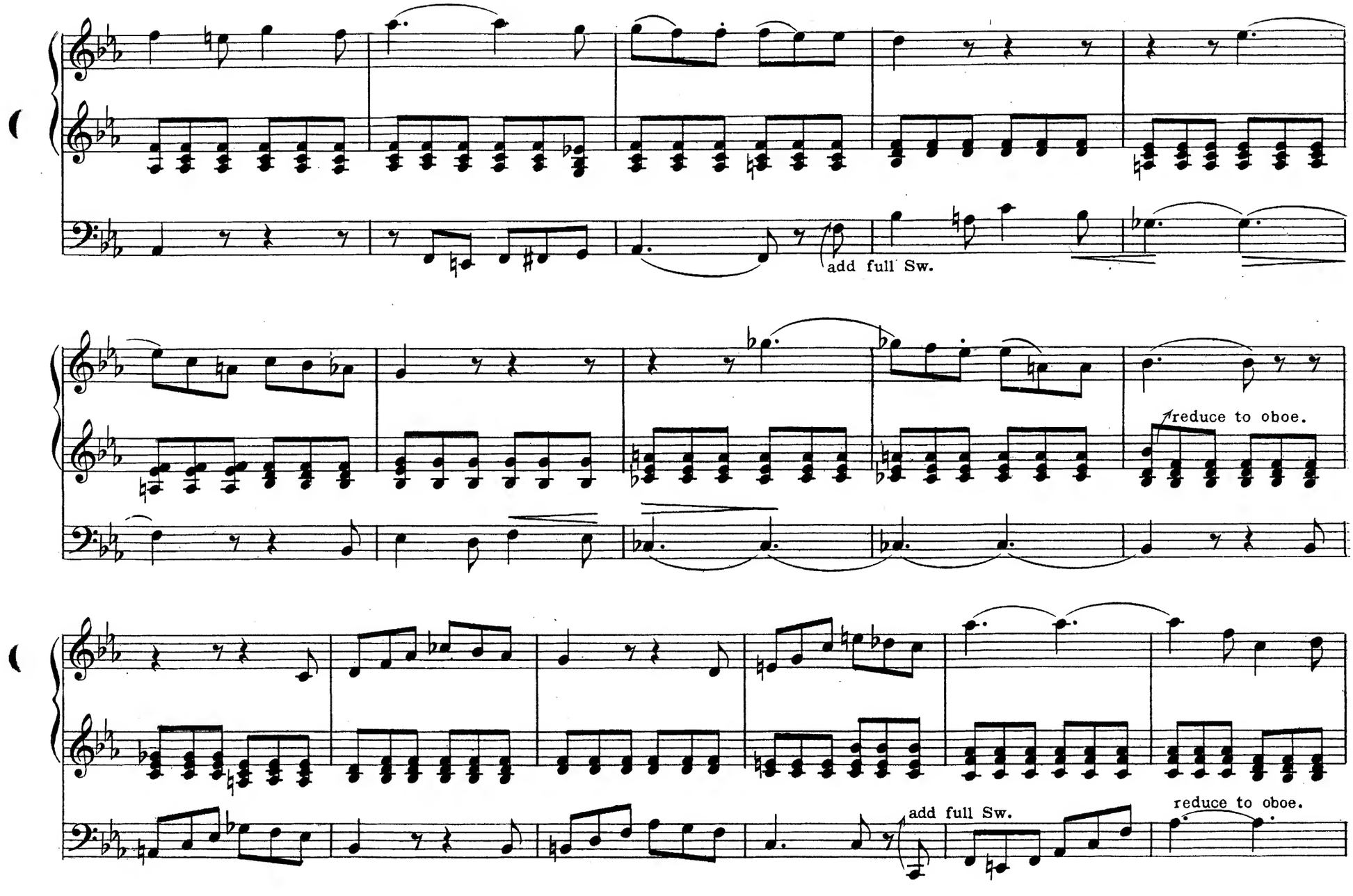



Sw.
Gr.
Sw.
Gr.
full Sw.
Sw.
Gr,
open off
rall.
Sw
soft reed only
a tempo
Gr
Gr
Gr to ped off.
Sw voix celeste only
add soft reed.

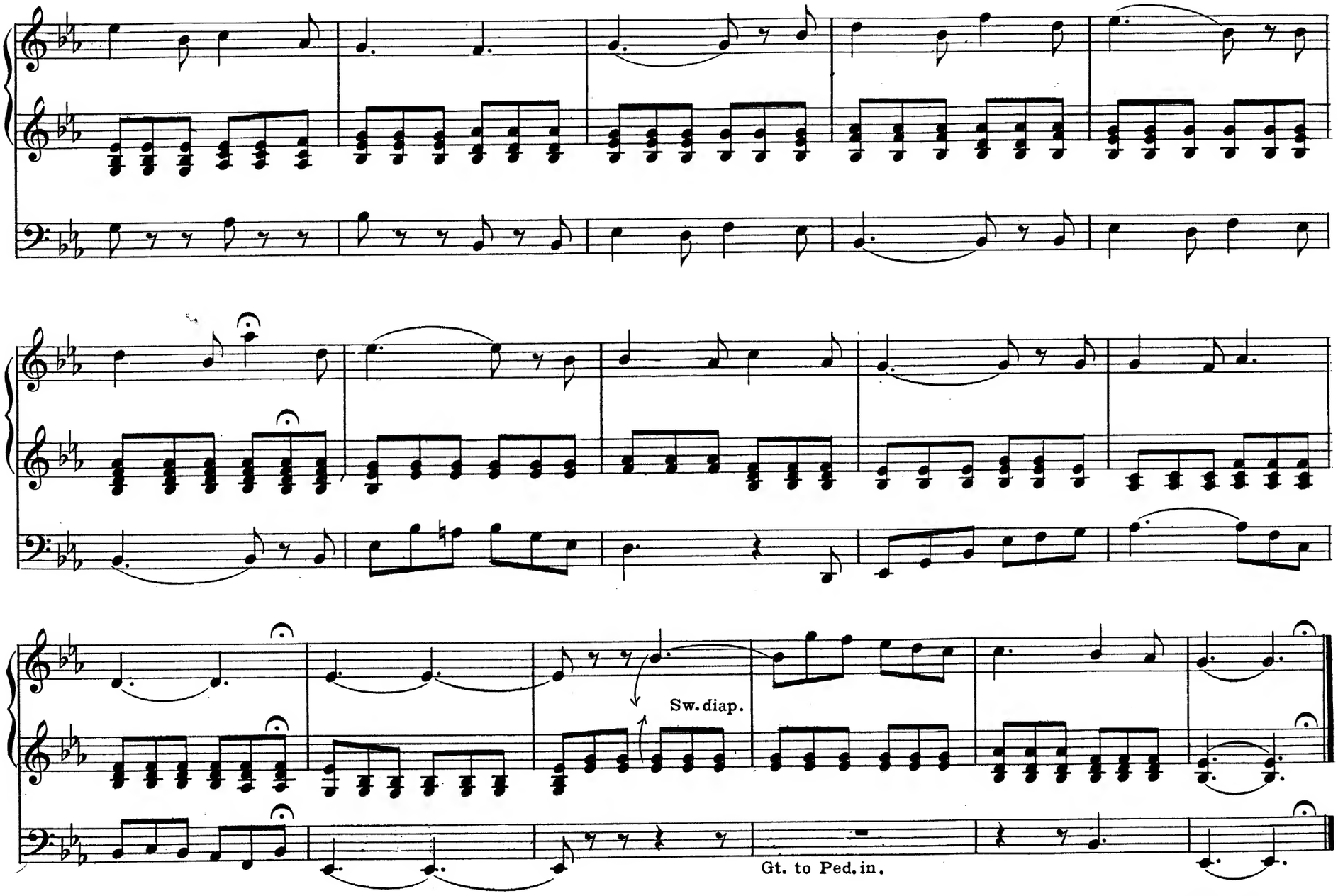
No 2. COMPANIONSHIP.

W. C. FILBY.




add full Sw.
reduce to oboe.
add full Sw.
reduce to oboe.

SEP 23 1901



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